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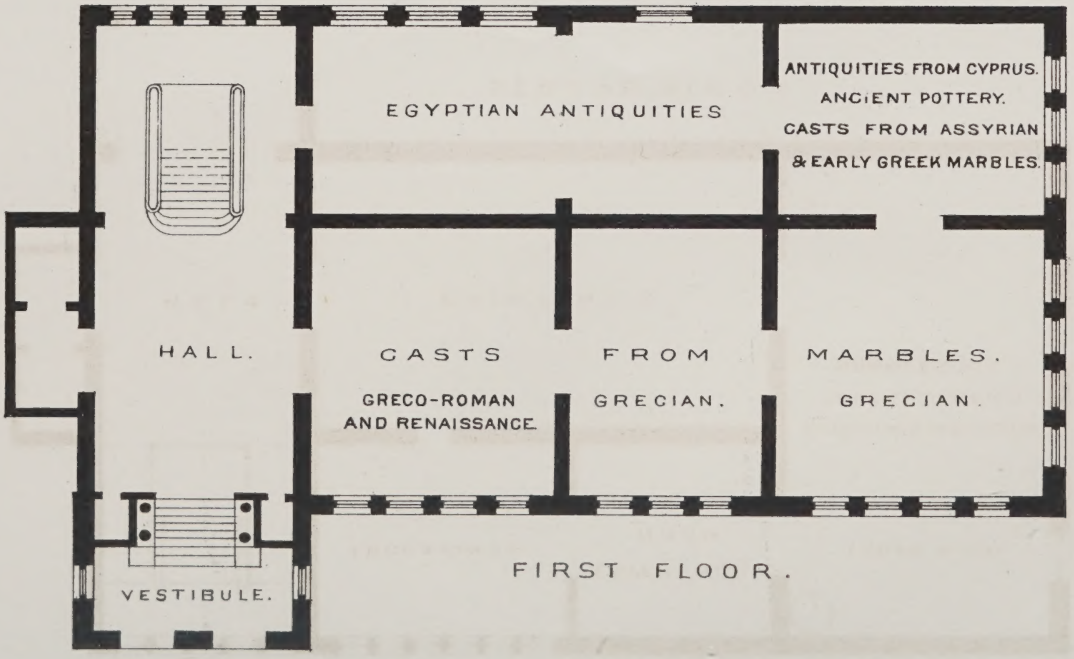
EGYPTIAN ANTIQUITIES
ANTIQUITIES FROM CYPRUS.
ANCIENT POTTERY.
CASTS FROM ASSYRIAN
& EARLY GREEK MARBLES.
HALL.
CASTS
GRECO-ROMAN
AND RENAISSANCE.
FROM
GRECIAN.
MARBLES.
GRECIAN.
VESTIBULE.
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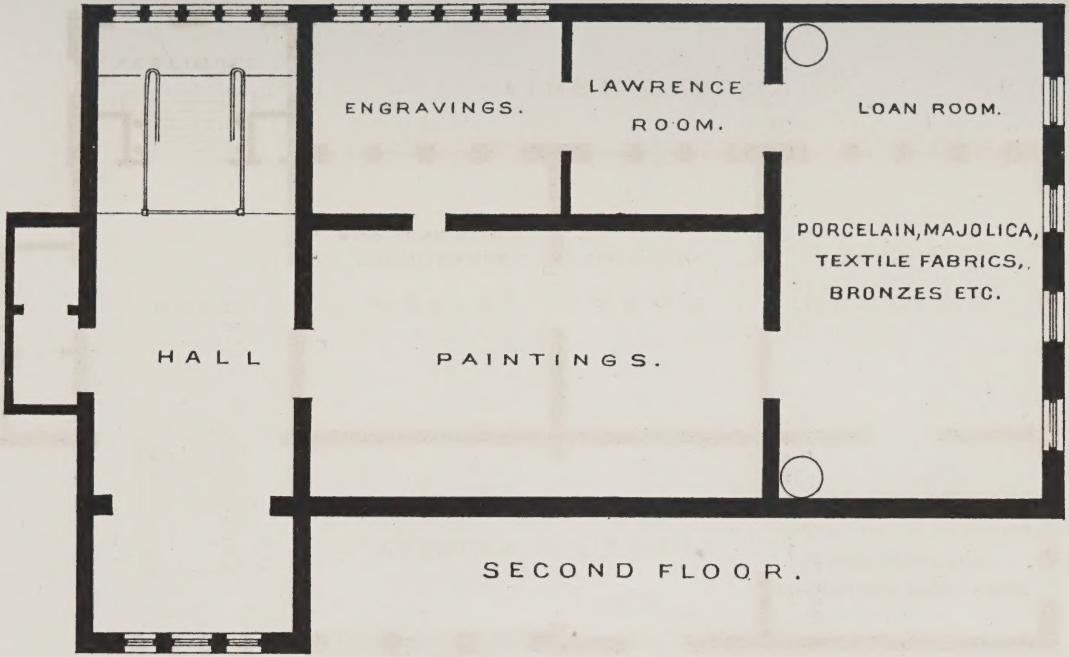
ENGRAVINGS.
LAWRENCE
ROOM.
LOAN ROOM.
PORCELAIN, MAJOLICA,
TEXTILE FABRICS,
BRONZES ETC.
HALL
PAINTINGS.
SECOND FLOOR.

M.F.A.

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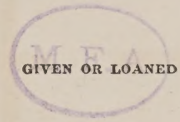

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MUSEUM OF FINE ARTS.

The Sculpture is arranged in chronological sequence, beginning at the Egyptian Room.

EGYPTIAN ROOM.

EGYPTIAN ANTIQUITIES—THE WAY COLLECTION.

THE Way collection of Egyptian antiquities was formed in Egypt by the late Mr. Robert Hay, of Linplum, East Lothian, Scotland, between the years 1828 and 1833. It was sold after his death, and was presented to the Museum in June, 1872, by Mr. C. Granville Way, of Boston.

The following quotation from a letter written about the collection by Mr. Samuel Birch, Curator of the Egyptian antiquities at the British Museum, is here inserted, as showing his high appreciation of it, and as offering a concise description of its contents.

Mr. Birch writes: "The Hay Collection comprises numerous specimens of each division of Egyptian antiquities, illustrative of the arts, manners, and civilization, and of the Pantheon, civil life, and funeral rites of ancient Egypt. Its chief strength is its mummies and coffins, some of which are well preserved, and all would be valuable and important additions to any museum which does not possess similar specimens. Besides these, it is remarkable for its number of small objects, such as scarabæi, amulets, sepulchral figures, canopic

A fuller catalogue of this collection will be prepared. The present is intended only to point out the more interesting objects.

vases, stamped cones, and the usual specimens found in Egyptian collections. It is such a collection as the British Museum would gladly have purchased before it was provided with Egyptian antiquities of the smaller kind."

Several fine pieces of sculpture have recently been added, the gift of the Hon. John Amory Lowell, Miss Lowell, and the heirs of the late Francis C. Lowell. They were collected in 1835 by the late John Lowell, founder of the Lowell Institute. They date from the XVIII and XIX dynasties, between 1700 and 1300 B. C.; and it is to this period, probably, that the finest of the mummy cases and a large portion of the objects in this Museum belong.

It was the period of Egypt's greatest magnificence, though its art had sensibly fallen away from the truth and simplicity that had characterized it in the days of the pyramid builders (between 4000 and 3000 B. C.). None of the art of that day, excepting, possibly, one piece of stone cut in relief (Case S), is to be found in this collection.

After the conquest of Egypt by Alexander, B. C. 332, Egyptian was to a slight degree influenced by Greek and afterwards by Roman art; an instance is given in the painted mummy coverings of Case E. Later yet, Christian symbols began to appear, as may be seen upon some of the terra cotta lamps of Case V.

In the centre of the room are two cases containing MUMMIES. Other mummies, with their coffins, are ranged against the wall.

The immortality of the soul was a fundamental doctrine of the Egyptian religion. It is probable that, after a long period of probation, the soul was expected to return to the body, and hence originated the habit of embalming. This custom has obtained among other people, but has nowhere been held in such esteem, or carried out so perfectly, as with the Egyptians.

There were various methods of embalming, according to

the taste and wealth of the friends of the deceased. That it was done with skill is attested by the preservation of these bodies for over three thousand years. During the process the viscera were taken out, and after a careful preparation were either returned to the body or placed in four jars such as are displayed above the wall cases. After embalmment the body was wrapped in bandages of fine linen, which in some instances have measured over one thousand yards in length. The bodies in these cases have been unrolled, but specimens of the very careful method of bandaging can be seen on the mummies of animals in Case C. Among these bandages, and but rarely immediately against the body, were placed numbers of amulets and emblems, such as may be seen in Cases K and L; often they were of gold or silver. To get at these a mummy is generally unrolled and searched as soon as found. After bandaging, it was placed in a stiff form or cartonage, made of linen cloths, cemented and tightly pressed together and fitted to the body while yet moist. The cartonage was then gayly painted.

The body thus enveloped was placed in one or two coffins, specimens of which, in wood, can be seen against the walls. Sometimes these coffins are of stone — sarcophagi; fragments of the lid of one may be seen on the floor.

The faces on the cases and cartonage, when of women, are painted yellow; of men, red.

CASE A:—

No. 1 is a fine specimen. MUMMY OF ANCHPEFHIR, A LADY OF RANK, face gilt. On the second line beneath the hands is a double picture of the deceased pleading her cause before Osiris, who sits as judge, holding his emblems of dominion, the crook and whip. She is supported by Truth, wearing her ostrich feather. A large portion of the Egyptian Pantheon is displayed beneath. Near the feet, on the right, is Hathor in her sacred tree, pouring out to the deceased the water of life.

The inscriptions at the sides have been translated by Pro-

fessor Paine. One of them reads: "O Sun! when thou goest forth, beautiful out of the East, beating down with thy rays upon the twin lands of Egypt, ah! give thou to this lady thy beams, making thine eyes to hover over her, and when thou guidest thy barge into the presence of Osiris give thou the waters of Anres to Anchpefhir."

The two wooden cases of this mummy are placed against the wall on the right; the outer lid is wanting.

CASE B:—

No. 4, another fine specimen. It is of a man, bearded. Its inner coffin, a fine piece of work, though injured, stands between Cases F and G. On the left on entering stands a mummy in its cartonage, in both of its cases. The lid of the outer case on the right, of the inner on the left. Through some accident the painting of the cartonage is obscured by melted bitumen.

CASE C:—

Mummied Heads, Skulls (one of these half filled with bitumen). A Mummied Hand, delicate, well preserved, with a ring on the fourth finger. Mummies of Animals; of the cat, dog, cynocephalus — ape, hawk, ibis, etc.

CASE D:—

Fragment of a Mummy Case with nine lines of very finely-executed hieroglyphics. The mummy is represented as laid on a funeral bier; above hovers the figure of a bird with human head, representing the soul returning to reanimate the body. Beneath are the four vases, such as are seen above the case, to hold the viscera.

Other fragments of coffins, cartonage, etc.

CASE E:—

Pieces of Mummy Cloth of various dates and quality, some inscribed with hieroglyphics; the painted ones of late date. A fine specimen of the Robe of Justification,

represented on the wooden tablet, No. 548. It is over sixteen feet in length by six feet nine inches wide, with a fringe. It was supposed to be worn in the trial after death, before Osiris.

A LONG MITTEN, with a blue border, a piece of fine linen fabric.

A BEAD NET-WORK containing a human face, a winged scarab, a winged deity, and the four genii, once placed on a mummy of the XVIII dynasty.

CASE F:—

FACES FROM MUMMY CASES; others are suspended on the wall near by. The expression of some is excellent. One in hard wood, with glass eyebrows and eyes inserted, gives the pale brown complexion of the modern Egyptian. This is of admirable execution, perhaps a portrait.

FIGURES OF HANDS from mummy cases; of BEARDS; two show the mode of plaiting in shape of the letter J.

FIGURES OF THE SOUL, a bird with human head.

Set of the GENII OF AMENTI, in wax. The human-headed was Amset, the carpenter; the monkey-headed, Hapi, the digger; the jackal-headed, Duamatef, the painter; and the hawk-headed, Kebhsenuf, the bleeder. These little figures were, perhaps, put inside the body.

Various PECTORAL TABLETS placed on the chest of a mummy.

Figures of MUMMIED HAWKS.

CASE G:—

A number of SEPULCHRAL CONES AND CYLINDERS OF BRICK with hieroglyphics. Some of these may have served as stamps for the seals put on doors of granaries, etc., as at the present day in Egypt. Others probably marked the spots where bodies were placed. While the richer were buried in rock-cut tombs, immense numbers of the poorer classes were placed in the débris at the foot of the hills, and here these cones are found in great profusion.

Papyri. Only fragments of Egyptian manuscripts can here be shown. They are portions of the Funeral Ritual, or Book of the Dead. A vignette on one shows a mummy drawn on the funeral sledge, with a woman weeping over it. A modern specimen of the papyrus reed simply sliced, without preparation, is also shown. Also several of the reeds grown in this city.

CASE H:—

Funeral Tablets, placed in the tombs, generally inscribed with the name of the deceased and an enumeration of his gifts, with prayers to Osiris, etc. The suppliant usually stands before an altar on which is placed a lotus flower and other offerings. Behind the altar, one or more deities. Osiris, 541; Osiris and Isis, 548; Osiris, Isis, and four Genii of Amenti, 543 and 544. The suppliant often wears the white robes of justification, No. 548, a specimen of which can be seen in Case E.

550 is of better workmanship; here the offering is made by a priest wearing his robe of office, a leopard-skin. Half only is preserved.

CASES I and J:—

Mummy Figures in stone, terra cotta, and porcelain. These are found in great numbers in the tombs, placed there, perhaps, on the day of the funeral by friends and relatives. They represent the deceased with legs and arms swathed, as when mummied after death. Generally an extract from the Book of the Dead is inscribed in front; often the name and occupation of the deceased. The dead carries in either hand a hoe and a pick, and over his shoulder a bag of seed (one figure is turned to show this). Part of the work of his time of probation in the after-life was to cultivate the fields. 706 is worthy of examination, — a mummy figure of the style of the XIX dynasty, the face lost. Beneath the crossed hands is a figure of a bird with human head. It is emblematical of the soul, either just leaving, or returning to reanimate the body.

CASE J:—

MUMMY FIGURES, in wood, answering the same purpose as the stone and porcelain. Often they are gayly painted. Some are placed on pedestals on which also the wife kneels before her husband, No. 411. Often in cavities in these pedestals, Nos. 414, 415, etc., were placed papyri. Nos. 381 to 387 were found in the tomb known by the name of Belzoni's, being that of Seti I (Oimenepthah), and bear his cartouch (1458 B. C.). Those with aprons carved in folds generally date from the XVIII or XIX dynasty. By one is placed a lock of hair found with it in the tomb.

ABOVE THE CASES:—

A NUMBER OF SEPULCHRAL VASES, intended to hold the viscera of the person in whose tomb they were placed. A complete set consists of four, the covers bearing the heads of the four Genii of Amenti (the Egyptian Paradise), human, of the ape, jackal, and hawk. They are inscribed with the name of the deceased and of the genius protecting the special organ embalmed within. A fine set in alabaster is placed over Case II. It dates from the time of Aphries, the Pharaoh Hophra of Jeremiah, 590 B. C. The covers are in this set all human-headed.

CASE K:—

DIVINITIES. — The figures of divinities are named in the case. Especially worthy of notice for beauty of execution, are the figures of Isis and Ma (Thmei), in lapis lazuli, and of Amun in porcelain.

AMULETS, EMBLEMS. — These are found in great numbers in the mummy coverings; most of them are in porcelain, others in cornelian, lapis lazuli, and other stones. The name and significance are given.

FIGURES OF ANIMALS. — Of the monkey, ram (one with four heads), cat, bull (some tied up for sacrifice), crocodile, hawk, pig, lion, dog, frog, rabbit, of fish, of the Phœnix, hedgehog, scorpion, and calf.

CASE L:—

SCARABÆI. — The common beetle, from the very curious method in which it lays its eggs, became with the Egyptians a favorite symbol. Taking a morsel of mud or dung, and depositing on it her eggs, the beetle then fashions it into a perfect sphere, and pushing backwards, rolls it to a hole, where she buries it, leaving the sun to hatch the eggs into life.

The Egyptians supposed that there was no female, that it was the male insect solely thus reproducing his kind. Hence, it became the symbol of Creative Power, — of the world holding the seeds of life, and of the sun.

Scarabs are found in the tombs and among the ruins in immense numbers. Besides the pure symbolic use, in which sense they were placed with expanded wings on the breasts of mummies, they were used often as ornaments to necklaces and in great numbers as signet rings, in which case they bore inscriptions of various sorts, often the name of the reigning king, more frequently that of a god, or some attribute of one. Those of larger size often recorded events of public or private interest. Some of these, in hard stone, are remarkable for their cutting.

Several scarabæi and other objects bearing the names of kings are grouped together, giving a series of dates. The oldest is inscribed with the name of Ra-tet-ka, of the III dynasty, between 3000 and 4000 B. C.

SIX SIGNET CYLINDERS of Stone. The seal was made by rolling them over wax. The translations appended are by Prof. T. O. Paine.

CASE M:—

Contains a number of BASKETS, worked of the coarse halfeh grass and of palm, one of papyrus, a QUILTED BALL, various SANDALS, boots of leather, etc.

CASE N:—

SCRIBES' PALETTES, with brushes. They usually have a long cavity for the reed, and two round ones, one for red and

one for black pigments; both were in constant use, as the papyri show. In the Funeral Ritual, or Book of the Dead, the titles of chapters and directions for use were usually written in red. The custom still prevails in ecclesiastical books, and has given rise to the word *rubric*.

Bottles, for holding the stibium with which to paint the eyelid and brow.

Wooden Combs, Bronze Ladles, Draughtsmen. Spindles, etc.

CASE O:—

Stool, Legs of a Chair, Ornaments of Furniture, Pillows, supporting the back of the head, Bronze Mirrors.

CASE P:—

Rings of great variety, fragments of Necklaces and Gems. One scarab of green jasper, of the date of Thothmes III (B. C. about 1591), is especially worthy of notice for the beauty of its cutting.

CASE Q:—

Various Figures of men and animals. Those in wood in various attitudes, dancing, standing, and squatting. In the men the flesh is painted red, in the women yellow. These are found in great numbers in one quarter of the tombs at Thebes. The group 430 and succeeding numbers were found on the little model of a boat. It represents the captain and sailors seated or squatted for a talk.

488. That of a Girl is curious as giving the style of dressing the hair like the modern fashion of Nubia. The large ear-rings are also still seen there.

CASE R:—

Contains various specimens of Glass, opaque and transparent; beads, head of an Asiatic, etc.; also an almost unique collection of Arab coins, in glass, of the 10th century.

CASE S:—

Fragments of Sculpture. — On upper shelf, head of an Asiatic captive; a hand, life-size, in granite, holding the crux ansata, emblem of life; on middle shelf, a number of typical Egyptian faces and heads, and a fragment cut from the wall of a tomb, a figure holding an oar among papyrus reeds, probably part of a fowling scene. It is of the best style of Egyptian sculpture, and may date from the time of the pyramid builders.

CASE T:—

A Doll, Ivory Figures, Bronze Miniature Buckets, Hoe, etc., and several small Weights.

CASE U:—

A fine specimen of the cutting of Hieroglyphics from the wall of a tomb; a Greek Tablet bearing the name of Athanasius, probably hung in some church; various bits of Painted Sculpture; in the centre of the middle shelf, mouth and nostrils red, on a yellow ground, are portions of a portrait of Seti I (1458 B. C.), cut from the wall of Belzoni's tomb; on lower shelf a number of stoppers of funeral jars.

CASE V:—

Terra Cotta Lamps. — All of late date, chiefly interesting as showing the succession of different faiths. In the Greek lamps Minerva and Cupid (1086) have driven out the Egyptian gods, to give place in turn to inscriptions to Christ (1090).

1085 is a curious instance of the adaptation of the old symbolism to the new faith. The Latin cross decorates the centre; on either side are Egyptian crosses, symbols of life.

CASES W TO Z:—

Vases, Bottles, Tazze, and Jars of stone, terra cotta, and vitreous ware. The short, full ones are generally meant to hold stibium or kohl, with which the women were wont to paint the eyelid and brow. The grotesque faces on some are noticeable; in Case Z are several of Greek origin.

ABOVE THE CASES:—

Are various STAVES AND BOWS. — A long staff was usually carried by the Egyptians. The top was often in the conventional shape of the lotus flower; two such can be seen in Case O. Often they were ornamented with a short, projecting branch, and if nature had not supplied it, an artificial one was fastened on; instances of both kinds can be seen on the wall. They are of hard wood, carried the heavy end down, and are of length much greater than the canes of the present day. Often the owner's name is inscribed. Frequent mention of staves is made in the Bible, both literally and metaphorically, showing constant use of them. The bows are generally in good preservation; the largest is sixty-three inches in length, and about one and three eighths in diameter at largest part.

SCULPTURE:—

In the centre of the room the black granite figure of PASHT, lion-headed, bears the cartouch of Amenophis III (about 1500 B. C.). The heavy blocks of red granite are probably the fragments of a throne. On one is placed a colossal head of a king. On the block between the windows can be seen a king offering to Khem, and part of a procession of priests bearing an ark; on the other is the head of Amun, deeply cut, and at the base is placed the half figure of a king in the attitude of making an offering. The blocks are fine specimens of stone-cutting, dating, probably, from the XIX dynasty.

The fragments of a lid of a sarcophagus are admirably cut in green basalt.

On the walls are two capitals of columns in sandstone, giving the lotus and papyrus forms; they are probably from Philœ.

CASTS:—

The colossal figure is that of AMENOPHIS III, KING OF EGYPT, about 1500 B. C. The original, of granite, is in the British Museum. The placid, benevolent expression is characteristic of Egyptian art. He was the Memnon of the Greeks.

On the walls are busts of

THOTHMES III, B. C. about 1600.

RAMESES II, B. C. 1407.

SETI II, B. C. 1300.

The great bas-relief represents SETI I (B. C. 1458) attacking the fortress of Kanana in Palestine. Cast by Dr. Lepsius from the northern wall of the Temple of Karnac. It was under the reign of his successor, Rameses II, that Moses was in Egypt.

BAS-RELIEF. NECTANEBO making an offering, B. C. 378.

The smaller casts are, —

AM-EN-EM-HA, a functionary of the XII dynasty, about 2800 to 2500 B. C.

AMENOPHIS IV, about 1480 B. C.

PSAMMETICHUS II, B. C. 595.

HEAD OF LION, of the date of Amenophis III.

THE ROSETTA STONE, inscribed in Hieroglyphic, Enchorial, and Greek characters, was the key to the interpretation of the language of the Egyptians. The original, cut in the reign of Ptolemy V, 205 B. C., is in the British Museum.

EIGHT SLABS, cast from paper "squeezes," taken from sculptures at Thebes. One represents the chair of Queen Hat-a-su, between 1600 and 1700 B. C.

The casts in this room, with the exception of the great bas-relief over the door, were presented by Chas. G. Loring.

FIRST GREEK ROOM.

ANTIQUITIES FROM CYPRUS.

THE antiquities from Cyprus were sent to this country in 1871 by General L. Cesnola, U. S. Consul at Cyprus. They are but a small portion of the treasures taken from the Necropolis at Idalium (where he opened about 8,000 tombs), and from the site of the Great Temple of Venus at Golgos, which he discovered and identified. The pottery is extremely ancient, and for the most part Phœnician. The Phœnicians, who were the great merchants of antiquity, carried on an active trade in pottery, glass, small idols, votive offerings, beads, etc., such as are found along both shores of the Mediterranean from Syria to Spain. The system of ornament used upon this ancient earthenware, which we may call Phœnician, Pelasgic, or early Archaic, is made up of straight bands, zigzags, simple and concentric circles, disposed in spaces divided by horizontal, parallel, and vertical lines, painted or marked upon the clay while in a soft state by means of pointed sticks, knotted cords, or little wheels. Animal forms are rare, and conventional plant and flower forms unknown. The decorative system so closely resembles that of old Celtic pottery, and that of bronze implements found in the tombs of Northern and Central Europe, that certain archæologists have supposed it to have been introduced into Greece, Italy, and the countries of Northern Europe by the Aryan tribes after their dispersion. Next in date to this early pottery, which is adorned with colored and incised lines, comes the later Archaic or Oriental, upon which horses, stags, and birds, especially water fowl and conventional plant forms are painted. The animal forms, instead of being, as in the older examples, straight-lined, angular, and thin, are rounded in outline and full in form. The hunter in his chariot upon the Œnochoe (No. 10) seems copied from an Assyrian bas-relief.

Taken as a whole the pottery from Cyprus represents a very ancient art system.

It comes next in date to that made by a people of the Stone Age, perhaps 2000 years B. C., which is found at Santorin, Thera, and Aspronisi (volcanic islands of the Archipelago). The Phœnicians colonized these and other Mediterranean Islands about 1500 B. C., after they had been twice covered with lava, under which prehistoric pottery has been found, with stone implements and remains of primitive dwellings.

The Cyprus pottery, the black Chiusi ware, and the Græco-Italian painted vases at the Museum form together a collection which represents ancient Keramic art from about 1000 to 100 B. C.

Among the most interesting objects in the Cyprus collection are the fifty-one pieces of Greek glass, taken from the tombs at Idalium. The exquisite colors which they display are the result of oxidation, through contact with earth of a certain quality during many centuries. Oxidation, which gradually destroys glass and metal, has no power over terra cotta. The beautiful Greek fragments of statuettes in the Museum are as perfect as if made yesterday. Some of the heads of Cybele or Astarte are of the best period of Greek art, and the horse's head (No. 237) is like one of the Parthenon marbles in style and spirit.

The statuette, in calcareous stone, of a female figure holding a child in her arms, No. 127, repeated in the terra cotta, No. 133, is one of many such figures found at Cyprus, which, although it had no artistic school, was a centre of fabrication for small objects of devotion, such for instance as the rude little terra-cotta idol, No. 136, which probably represents Aphrodite. Similar figures are mentioned by Athenæus as commonly sold as talismans to navigators in the seventh century B. C.; Lucian also says that terra-cotta figures of this kind were sold near the Temple of Venus, at Cnidos.

The little stone group, No. 152, is one of many repetitions of a traditional type, under which the Greeks represented the Telluric divinities as mothers and nurses. Such goddesses were called κουροτρόφοι, *i. e.* nursing goddesses. A certain number of

divinities were so regarded, as, for instance, Demeter, Gaea, and the great goddess of Cyprus, Venus Astarte, who seems to have been a combination of the conception of the Oriental Ashtaroth and the Greek Aphrodite. The group may perhaps represent Nana and her son Atys, the beautiful shepherd beloved of Cybele.

Among the most curious of the objects found in the tombs of Idalium, here exhibited, are rudely-shaped, and, in some instances, gaudily painted toys. It has been suggested that mothers placed these playthings in their children's graves.

The Cyprus cases contain pottery, figures, and other objects in terra cotta, as well as small stone heads, cylinders, amulets and ancient glass found at Cyprus by General Cesnola. The large stone heads from the same island are placed on brackets against the adjoining wall. These heads are of great interest, from the variety of type which they exhibit. The Asiatic, Egyptian, Greek, and Roman races, who successively ruled over Cyprus, are each represented in these mutilated monuments.

Case on the Left. — The gray earthen vases, bowls, pateræ, decorated with parallel lines, concentric circles, and checkered designs, with occasionally a figure resembling the vanes of a windmill, were found in Phœnician tombs at Idalium, a city conquered by Greek colonists.

The vessels of whitish clay, decorated with cross-lines and checks of rough execution, were found with cylinders and other work of Assyrian origin.

The red glazed ware, not checked, was from the Island of Samos, probably of Græco-Roman date ; while the red ware of fine clay, ornamented with concentric circles, came also from Idalium, but from a group of tombs apart from the others, belonging, probably, to a different race or epoch.

The vases, with similar Phœnician designs *scratched* upon them, were found at Alambra, and with them bronze spear heads, knives, and toy figures of warriors.

The principal objects of interest are,

A VERY ANCIENT PITCHER, vertical and horizontal bands in brown, formed of lines, dots, and diamond-shaped patterns.

PHŒNICIAN BIRD-SHAPED PITCHER, ornamented with diagonal and vertical lines in red. Another, with neck and tail; ornamented with indented zigzag lines; holes in rings for suspending. Another, of yellow clay; the rings disposed vertically in four rows; painted, with diagonal lines forming rows of triangles in brownish red. ARYBALLOS, or Pilgrim Bottle; red clay, with double handle.

ON THE FLOOR, large AMPHORA, used to hold wine or oil. The pointed base was stuck in the ground. Two Earthen Jars, with Phœnician inscriptions; one is "MAHAZ," the name of a large vessel used for wine.

CASE ON THE RIGHT, above, a Greek AMPHORA, with twisted handles and cannellated body; remarkably beautiful shape.

In the case, an ŒNOCHOE. Round the neck are straight and zigzag lines in black and red. Animal-headed handle. The painting, which represents a hunter about to shoot an arrow from a bow, and a charioteer in a chariot drawn by a black horse, resembles a lion hunt as figured in Assyrian bas-reliefs. ANOTHER of yellow clay, with compressed trefoil lip. A fantastic animal resembling a horse is painted on one side. ANOTHER, decorated with an animal of the deer species. ANOTHER, decorated with a bird in black and red. A SMALL PITCHER; zone of birds; at base, leaves; ornament at the top composed of lines crossing each other.

Fifty-one Pieces of GLASS, including, — Lachrymatories, Cups, Bottles, Pateræ, and a Flat Round Plate.

A number of TOYS, figures of animals, etc. Two Figures supposed to be standing in a chariot; terra cotta, and very rudely modelled. PHŒNICIAN TOYS, a Horse with a jar on his back; a little animal of terra cotta; a figure on horseback; a terra-cotta chariot. VOTIVE OFFERING, bull's head, (Apis.) VASE, shaped like a bull. VASE, shaped like a duck, terra cotta. WEIGHTS, CYLINDERS (used by the Assyrians as signet rings), a button, etc. etc. Egyptian and Phœnician

AMULETS. A Phœnician IDOL, representing the great Goddess of Cyprus, VENUS Astarte. MASK of a Bearded man, colored red and black.

IN THE CENTRE are grouped various heads, fragments of statues, etc. STONE STATUE, Head Detached, representing a priest of Venus holding the sacred dove in his hand. Roman type.

CENTRAL CASE. The small terra-cotta Female Heads are often of great beauty. STATUETTE OF CYBELE, or Gaea (Mother Earth); crowned heads of APHRODITE, or the Syrian Goddess. STATUETTE of a Seated Woman holding a Child upon her Knees. Cybele "κουροτρόφος." HEAD draped like the Pudicitia of the Vatican. HORSE'S HEAD, very fine, style of the Parthenon marbles. SMALL STONE HEADS, the long nose is a characteristic of the modern inhabitants of Cyprus. LAMPS of terra cotta.

LOWER CASE. One hundred and nine objects in BRONZE, consisting of spear heads, a mirror, hatchets, armillas, mortuary rings, hinges, and fibulæ; two objects in silver; serpentine pateræ and cones (emblems of Venus).

ETRUSCAN VASES.

This collection of Etruscan pottery consists chiefly of the black ware with ornaments in relief found at Chiusi (the ancient Clusium), and of small sarcophagi ("ash chests"). These objects from the Museum at Chiusi, which was purchased by Sig. Servardio, of Florence, were bought at public sale in 1875, and presented to the Museum by Mr. J. J. Dixwell. The Chiusi pottery, which is "of coarse, black, unbaked ware, of uncouth forms, grotesque decorations, rude workmanship, and no artistic beauty, is of great interest as illustrative of Etruscan art in its earliest and purest stages, ere it had been subjected to Hellenic influence. Such ware is peculiar to Chiusi, Sarteano, and the neighboring Etruscan cities. This ware is not to be seen in the Gregorian Museum at Rome, in the Louvre, in the

British Museum, nor in any Italian Museums save those of Chiusi and Florence." (See Dennis's cities and cemeteries of Etruria, Vol. II, ch. 50, pp. 347 *et seq.*)

The collection presented by Mr. Dixwell consists of forty-seven objects. Among the most remarkable are the Focolari or Recipienti. These oblong, round, or square trays were either used as braziers, or to contain toilet articles, or for fumigation, or to hold flour at the funeral feast. Dennis (*op. cit.*) thinks that if sepulchral in their application and meaning, they may still be regarded as "imitations of domestic furniture once actually in use and rather pertaining to the *triclinium* than to the toilet."

The small sarcophagi, cinerary urns, or "ash chests," in the Dixwell collection, are of great interest. They retain traces of color, and are decorated with recumbent figures, probably representing the deceased whose ashes they contained, and with bas-reliefs. The bas-reliefs being multiplied from moulds show little variety of subject. They represent Jason, Cadmus slaying the warriors sprung from the dragon's teeth, or the combat of Polynices and Eteocles.

Besides the black ware peculiar to Chiusi, painted Etrusco-Greek vases, etc., of every description, are found in its cemeteries. Some specimens may be seen in this collection.

GREEK VASES.

The collection of Græco-Italian fictile painted vases, Nos. 1 to 41, found by Alessandro Castellani, in the tombs of Etruria and Campania, was presented to the Museum by Mr. Thomas G. Appleton.

Nos. 42 to 54, inclusive, were presented by Mr. Edward Austin. Others in the same case were loaned by Messrs. G. W. Wales and C. C. Perkins.

In the first half of the last century it was customary to regard the painted vases found in Italy as Etruscan; but as numbers of vases with Greek inscriptions were found in the tombs of Magna Græcia and Sicily, Winckelmann declared them to be Greek. After this, the names of Italo-Græco and

Siculo-Græco were applied to them according to the locality where they were found, while those with black figures on a red ground were particularized as Sicilian, and those of the best period, with red figures upon a black ground, were named Nolan, from Nola in Campania, where they were first discovered. The truth of Winckelmann's theory was almost absolutely proved in the year 1828, by the discovery of the Necropolis at Vulci, which yielded no less than six thousand vases painted with subjects relating to the myths and poetry of Greece, Greek in style, and bearing inscriptions in the Greek language. As there is not even a tradition of the existence of a Greek population in the region about Vulci, and as such an immense number of vases could hardly have been transported from Greece to Italy, the learned were forced to conclude that they must have been made in local workshops under Greek direction. This conclusion applies not only to the Vulci vases, but also to all those found in the cemeteries of other Italian cities, not of Hellenic origin. Certain kinds of vases like those in the Dixwell collection of black ware ornamented with figures in relief, which are found only in Italy and especially at Chiusi; those adorned with representations of Etruscan deities, and with emblems and symbols connected with the worship of Bacchus as god of the infernal regions; and those inferior copies of Greek originals evidently painted by native scholars of foreign masters, which are found at Chiusi, may be regarded as Etruscan works, but with these exceptions the painted vases found in Etruria are undoubtedly of Greek origin.

Some archæologists believe that painted vases were placed in Greek and Etruscan tombs as "tesserae," or marks that the deceased had been initiated into the Eleusinian or Dionysiac mysteries. Dionysus, or Bacchus, was the husband of the Eleusinian Demeter, and he was often depicted as the god of death by the ancients. What are called Panathenaic vases (*i. e.* vases filled with oil from the sacred olive tree planted by Minerva on the Acropolis, which were given as prizes to the victors at the Panathenaic festivals) were preserved as marks of honor and buried with the recipient. The Lekythoi

found in Attic graves were often expressly made for burial purposes, as we know from a passage in Aristophanes, who further refers to the custom of laying them upon the corpse. Vases which had been especially valued by a deceased person were piously buried with him, while those which are too small, or, being unglazed, are unfit for household uses, must have been made expressly for burial. Painted vases were seldom used to contain ashes; they were either placed about the corpse, or laid upon it, or hung upon the walls of the grave chamber. The subjects represented upon them are divisible into two great categories, namely, mythic, embracing the whole cycle of Greek mythology, and individual, as connected with private life.

The most renowned Greek potters were those of the Ceramicus, a quarter of Athens in which they resided. They made vases of wonderful lightness, and adorned them with paintings of great beauty. They used very fine, carefully prepared clay, of a bright-red color, which they heightened by a varnish mixed with red. Before using this varnish, they painted figures upon the clay surface with a shining pigment of a brownish hue, or of deep black, playing into olive tones; or else filled up the spaces between the outlines of the figures with black, leaving them the natural color of the clay They first marked out the general outlines and the contours of limbs, muscles, and draperies with a sharp instrument, and then went over them with a brush filled with dark color, laid on with wonderful accuracy. Additional colors, such as white, green, violet, and dark red, were added by the vase painters of the latest period, after the vessel had been twice burnt in the furnace.

For purposes of classification, the following division into six classes may be taken as resting on good authority, though these names are not in all cases applied with absolute certainty : —

1. Amphora, Pithos, Pelice, and Stamnos, large vases for holding wine, oil, figs, and honey.
2. Hydria and Kalpis, vases for carrying water.

3. Œnochoe, Olpe, and Prochoos, pitchers for pouring out wine and water.

4. Krater, Kelebe, and Oxybaphon, vases for mixing wine with water.

5. Kantharos, Kyathos, Karkhesion, Holkion, Skyphos, Kylix, Lepaste, Phiale, Keras, and Rhyton, drinking vessels.

6. Lekythos, Alabastron, Askos, Bombylios, Aryballos, and Kotyliskos, receptacles for ointments and perfumes.

Many of these are represented in the Appleton and Cyprus collections, as, for instance, —

Amphora, Nos. 5, 12, 13, etc.
Kalpis, Nos. 7 and 17.
Œnochoe, Nos. 24 and 25.
Prochoos, No. 48.
Oxybaphon, No. 23.
Krater, No. 37.
Kylix, No. 20.
Kantharos, Nos. 22 and 33.
Skyphos, No. 21.
Aryballos, Nos. 4 and 32.
Patera, Nos. 35 and 36.

M. F. A.

The Appleton Collection contains examples of vases of four periods subsequent to the prehistoric period, which is represented by three small vases from the Lacustrian habitations of Southern Italy (Nos. 1, 2, and 3). These vases are similar to those found in nearly all the Swiss lakes. Lacustrian pottery, which is also found in Northern Italy, is either plain, like these examples, or adorned with horizontal or vertical lines incised around the body of the vessel, or with short or oblique lines disposed geometrically. It is hand-made, *i. e.* made without the aid of the wheel, which was, however, used at a very early period both in Egypt and in Greece, whence the cup or dish fashioned upon it was called the daughter of the wheel.

The painted vases of the first epoch, which begins with the first Olympiad, 776 B. C., and closes about 500 B. C., are called Asiatic or Corinthian. For the most part they were made at

Corinth, a city renowned for its potters and actively engaged in commerce with the East and with Italy. The dull, yellowish clay of which they are formed is painted with rows of animals, such as lions, panthers, bulls, and birds disposed in zones around the body of the vase, and with floral ornaments of an Asiatic character. Nos. 4–11.

The vases of the second epoch, 500 to 300 B. C., are adorned with figures painted in a black pigment upon a red background. The figures are disposed in single file and treated in an Asiatic style. They are long and attenuated, exaggerated in action, with broad hips, long noses, and staring eyes. Their range of subjects is, for the most part, mythical. The oldest belong to the sixth century B. C., but such vases were made up to a late period. In some cases this style and the succeeding were mixed; but when this is the case, the black figures are treated archaically according to traditional stylistic laws. Nos. 12–15.

The vases of the third epoch, which extends from about 300 to 200 B. C., are the finest. The subjects illustrate Greek mythology and Epic poetry. The figures, which are red upon a black ground, are of the purest outline, and show the highest technical skill. See Appleton Collection, Nos. 16–26.

The vases of the fourth epoch (200–100 B. C.) are of Apulian manufacture. They belong to the latest period of the art, which began to decline after the introduction of gold and silver vases from the East through the conquests of Alexander. They are, in many cases, of enormous size, very elaborately decorated, overcharged with ornament and color, and extravagant in shape. Those of the latest period are more and more strongly marked by these signs of decadence. Nos. 27–41.

PREHISTORIC.

1, 2, 3. THREE SMALL VASES of black and brownish earth from the prehistoric Lacustrian habitations of Southern Italy.

ASIATIC. FIRST EPOCH, 700-500 B. C.

4. ARYBALLOS, of yellow, unglazed earth, decorated with a fantastic, tiger-headed bird, surrounded by open and closed lotus flowers.

   These ornaments have a great affinity of style with those upon Assyrian monuments. They are painted in a single color of a burnt reddish-yellow. Found at Cuma.

5. AMPHORA. Painted with two zones of animals, birds, and open lotus flowers. Found at Capua.

6. ŒNOCHOE. Zone of animals and open flowers painted in black and reddish-brown. Found at Capua.

7. KALPIS.

   Four female figures and two sphinxes are painted about the neck. The body of the vase is decorated with two kinds of fantastic animals of an Egyptian character, and with many open flowers. Found at Nola.

8. COLANDER, with two handles. Yellow clay, decorated with black and red lines. Found at Canosa, in Apulia.

9. URN, with two closed and two open handles of fantastic animal forms, decorated with red and brown geometrically disposed lines. Found at Canosa.

10. SMALL VESSEL, of bird-like shape, with geometrical decorations in red and brown. Found at Canosa.

11. URN, double, with a single handle. Ionic ornaments in brown and red. Found at Canosa.

SECOND EPOCH, 500-300 B. C.

12. AMPHORA, of yellowish clay, with figures of hunters and liturgical scenes engraved with the point (sgraffiti) and painted in a yellow, darker than the background. Palmettos and lotus flowers about the neck. Found at Cervetri.

13. BACCHIC AMPHORA. Black and white figures on a red ground. Bacchus and Ariadne between two groups of Mænads. At the back, two persons in a quadriga, followed by an old man bearing a sceptre. A Hoplite stands near the horses. Found at Capua.

14. Bacchic Amphora. Black and white figures on a red ground. Hercules fighting with the Nemean Lion, or the Lion of Cythæron, in which latter case the figure carrying a sceptre may be Amphitryon or Thespius. At the back are Mænads and a priest of Bacchus. Bought from the Cav. Visconti, in 1836.

15. Bacchic Amphora. Black figures adorned with white and violet tones. Mænad mounted upon the Dionysiac Bull. Mercury walks before. The subject at the back is almost identical. Found at Capua.

GRÆCO-ITALIAN. THIRD EPOCH, 300-200 B. C.

16. Amphora from Nola. Red figures on a black background.

    Two persons, a man and a woman, conversing together. The man leans on a stick. Between them the words ΚΑΛΟΣ ΔΙΩΝ "beautiful, or noble Dion" are inscribed in white. At the back of the vase is a young man holding two eggs in his right hand. Found at Nola.

17. Kalpis. Very fine.

    A seated woman (Penelope?) is occupied in taking jewels from a casket which he holds upon her knees. One of her attendants, standing near her, presents a shut casket. A second, robed in an ample peplum, stands behind her mistress. Found at Nola.

18. Amphora Pelice. Alcibiades walking in the streets of Athens, followed by a slave leading a large dog, whose tail is to be cut off by his master's order. The youth, who appears to be making fun of the deformed slave, probably symbolizes the Athenian people. Plutarch; Alcibiades. X. Found at Capua.

19. Amphora. A Satyr carrying Silenus on his shoulders, followed by another Satyr, who seizes him by the tail. Inscription, ΧΑΡΜΙΔΕΣ ΚΑΛΟΣ. At the back a Satyr. Found at Nola.

20. KYLIX. Inside, a young man lying on a couch holding a Kantharos (the Cup of Bacchus) in his left hand, and raising a Kylix in his right. He is playing a game of Sicilian origin called κότταβος. In this game the player tried to throw wine from one cup to another without spilling a drop, while at the same time he pronounced the name of his mistress. Outside, a person holding a lyre, who stands between two draped figures. Same subject at the back. Letters illegible. Found at Capua.
21. SKYPHOS. Two Satyrs and four Mænads painted in silhouette; black, on a red ground. Imitation of the style of the second epoch. Found at Capua.
22. KANTHAROS. Decorated with a wreath of laurel. Found at Capua.
23. OXYBAPHON. A woman playing on a pipe, between two men crowned, one of whom seems about to dance. At the back are three young men (Ephebi) draped. The exterior border is decorated with a wreath of laurels. Found at Ruvo, in Apulia.
24. ŒNOCHOE. Black, with a very lustrous glaze. Found at Nola.
25. SMALL ŒNOCHOE. Cannellated, and covered with a very beautiful black glaze. Found at Cumæ.
26. AMPHORA PELICE. Imitation of the style of the second epoch. Subject: Pasiphae between two bulls. Same subject repeated at back.

FOURTH EPOCH. VASES FROM APULIA, 200-100 B. C.

27. ŒNOCHOE. High handle, decorated with a mask-woman's head and flowers. Red on black, with white and yellow tones.
28. ARYBALLOS. Black and cannellated. Head of a woman. Black and white ornaments. Found at Gnatia.

29. Amphora Pelice. Black. A winged and seated genius is painted upon it. Found at Gnatia.
30. Kantharos, with knotted handles. Black and canellated. Decorated with garland and yellow palmettos. Found at Gnatia.
31. Œnochoe. Very elegant. Black, with white and yellow ornaments. Found at Gnatia.

DECADENCE.

32. Aryballos.

    Venus seated, caressing a dove. Behind her stands a young man holding a strigil. A young woman offers him a basket of fruit. Two Mænads and a Satyr are painted on the border. Found at Ruvo.

33. Kantharos. Bacchus seated, holding the Thyrsus. At the back a running Mænad. Found at Canosa.
34. Small Urn, with a cover. A winged hermaphrodite genius seated, holding a casket in his right hand. At the back is a running Mænad. Found at Ruvo.
35. Very Large Patera with handles. At the bottom of the cup is a seated woman holding a cup in her left hand. With her right she takes a casket from the ground, and turns to a companion who offers her an Alabastron. A shepherd with a torch and a crook. The subject is connected with the Eleusinian mysteries. Found at Ruvo.
36. Large Patera, with handle. At bottom of cup in a medallion is a woman's head, seen in profile. Her ear-rings, diadem, and necklace are painted yellowish-white. A wreath of dry leaves and berries surmounts the medallion. Ornaments on handles are white or greenish black. At back, a seated hermaphrodite genius holding a casket, also a draped woman with a mirror and a wreath. Subjects divided by large palm leaves Red on black.

37. LARGE KRATER. Dionysus in royal robes, carrying the Thyrsus and the Kantharos. He is preceded by a Satyr holding a lighted torch, and followed by a drunken Mænad and a Satyr. At the back three Ephebi wrapped in their peplums. Found at Ruvo.
38. LARGE AMPHORA, with columnar handles. A woman offers a basket of fruit and wine to two young heroes (the Dioscuri?). The top of the vase is decorated with garlands of ivy, and at the back are three Ephebi wrapped in their mantles. Found at Canosa.
39. AMPHORA. Subject, Bacchus and a Mænad. At the back are two Ephebi. The top is decorated with garlands of ivy.
40. LAMP-SHAPED JAR of black ware. On the top is a genius riding on a panther. Subject in relief.
41. SMALL KANTHAROS. Imitation of the style of the second epoch.

M. F. A.

Other vases not classified are —

42. SKYPHOS. Black with red lines around the upper part and ornaments at base.
43. KANTHAROS. Apulian. (Like No. 33 found at Canosa.) On one side Mercury is represented, on the other Minerva.
44. SKYPHOS. (Like No. 21 found at Capua.)
45. SMALL APULIAN AMPHORA. Black ornaments on a red ground.
46. ANOTHER. Black figures and ornaments on a yellowish ground. A quadriga.
47. ANOTHER similar.
48. PROCHOOS. Apulian. White, yellow, and red ornaments on a black ground.
49. CUP, with two handles. Decorated with laurel leaves. Red on black.
50. A ROUND JAR, of brown terra cotta, with a cover. The ornaments upon it are rudely scratched with a sharp point. (Sgraffito.)

51. Kylix. Black.
52. Amphora. Asiatic. The Assyrian ornaments are painted in pale red on yellow clay.
53. Apulian Amphora, or Vase a Tromba. The flowers and ornaments are painted in red, picked out with white on a black ground. A seated woman holds a mirror in her left hand into which a flying genius looks.

Nos. 60–67 are loaned by Mr. G. W. Wales.

60. Small Fictile Vase of black ware, with a gilded subject in relief, representing a man holding a double-headed axe, and a tiger.
61. Small Amphora. Second period. Figures black on a red ground. Bacchic subject.
62. Small Lekythos. Subject, Bacchus in a chariot, preceded by a Faun. Figures black on a red ground. Second style.
63. Small Lekythos. Subject, a Faun and a Mænad.
64. Small Jar of elegant form, with knotted handle and ribbed body, once gilded.
65 and 66. Two Kraters. Apulian. Red figures on a black ground. Laurel wreaths under the rim.
67. Large Œnochoe. Red figures on a black ground. Bacchus with Thyrsus and Kantharos standing before a goddess (Athena) and a woman dancing.
68. Archaic Greek Œnochoe. Black. Two warriors fighting are painted in black upon a yellowish-white background upon the front. *Loaned by Mr. C. C. Perkins.*

IN FLAT CASE.

Several hundred fragments of Antique Colored Glass brought from Rome. *Loaned by Mr. Gaffield.*

Two Small Greek Amphoræ, of opaque colored glass. Presented by Mr. Edward Austin.

CASTS.

1. LEUCOTHEA AND THE INFANT BACCHUS. (From the Villa Albani.) Archaic. 6th century B. C.? Sumner bequest.
2. GODDESS MOUNTING A CHARIOT. Bas-relief at Athens. Archaic.
3. HERCULES AND THE MÆNALIAN STAG. (From the British Museum.) Early Attic. Sumner bequest.
4. THREE-SIDED BASE OF A CONSECRATED TRIPOD. (From Dresden.) Archaic. Sumner bequest.
5. APOLLO. (From the British Museum.) Archaic. 6th century B. C.? Sumner bequest.
6. HARPY TOMB. Bas-reliefs at the top of wall. (From the British Museum.) Brought from the Lycian valley of the Xanthus by Sir Charles Fellows. 6th century B. C. Sumner bequest.
7. TEN FIGURES from the Western Pediment of the Temple of Minerva at Ægina. (From Munich.) 475 B. C.? Sculptor, Kallon. Subject, the Second Trojan War. Sumner bequest.
8. FIVE FIGURES from the Eastern Pediment of the Temple of Minerva at Ægina. (From Munich.) By Onatas. 475 B. C.? Subject, First Trojan War. Sumner bequest.
9. THE SOLDIER OF MARATHON. (From Athens.) Funeral slab. By Aristocles. Attic School. B. C. 576? Sumner bequest.
10. FUNERAL SLAB found at Orchomenos, in Bæotia. (From Athens.) By Anxenor, of Naxos? First half of 6th century B. C. Sumner bequest.
11. BAS-RELIEF. SACRIFICE. (From the Villa Albani.) Venus, Apollo, Diana, and Victory. Archaic style. Sumner bequest.
12. THE DRESDEN PALLAS. (From Dresden.) Archaic. Sumner bequest.
13. BAS-RELIEF REPRESENTING A SACRIFICE. (From the Villa Albani.) Archaic style. Sumner bequest.

14. Lions from the Gate of Mycenæ. Prehistoric. Sumner bequest.
15. Demeter, Persephone, and Triptolemus. (From Athens.) 5th century B. C. Presented by C. C. Perkins.
16. Wounded Lioness. (From the British Museum.) Kouyundjik, Nineveh, 700 B. C. Sumner bequest.
17. Five Horses and three Riders. (From the British Museum.) Kouyundjik, Nineveh, 700 B. C. Sumner bequest.
18. Stone, with Figure of a King in relief and Record of the Sale of a Field. Babylonian. (From the British Museum.) About 1120 B. C. Sumner bequest.

19–23. Five Assyrian Lion Weights.

SECOND GREEK ROOM.

CASTS.

1. Frieze of the Parthenon. 36 slabs. (From the British Museum.) Part of the Panathenaic procession. Phidias. 438 B. C. Sumner bequest. These slabs form the frieze of this and the adjoining room.
2. Theseus. Eastern Pediment of the Parthenon. (From the British Museum.) Phidias. 438 B. C. Sumner bequest.
3. Ilissus. Western Pediment of the Parthenon. (From the British Museum.) Phidias. 438 B. C. Sumner bequest.
4. Torso of Victory. From the Eastern Pediment of the Parthenon. 438 B. C.
5. Bacchus received by Icarius. (From the Louvre.)
6. Bacchus received by Icarius. (From the British Museum.)
7. Jupiter. (From the Vatican.) Phidian type. *Athenæum.*
8. Orpheus, Eurydice, and Mercury. (From the Villa Albani.) Phidian period? 5th century B. C. Sumner bequest.
9. The Giustiniani Minerva. (From the Vatican.)
10. Mars. (From the Villa Ludovisi.) Lysippus. 4th century B. C. *Athenæum. Gift of T. G. Appleton.*
11. Venus. (From the Capitoline Museum.) Praxitelean type. *Athenæum.*
12. Clio. (From the Vatican.) Philiscus. Fl. about 152 B. C. School of Rhodes. Sumner bequest.
13. Hercules. Bronze Statuette. (Villa Albani.)

14. EUTERPE. (From the Louvre.) Sumner bequest.
15. SATYR FROM DRESDEN. School of Praxiteles.
16. ILIONEUS. (From Munich.) Praxiteles? 4th century B. C. Sumner bequest.
17. ACTÆON DEVOURED BY HIS DOGS. British Museum.
18. DIOGENES. (From the Villa Albani.) 4th century B. C.? Sumner bequest.
19. ATHENA. Statuette found near the Parthenon, supposed to be a copy of the Athena Parthenos of Phidias. (From Athens.) 438 B. C.
20. DIADUMENOS. (From the British Museum.) Roman copy of a famous statue by Polycletus. 420 B. C. Sumner bequest.
21. ATHENA NIKE.
22. WINGED VICTORY.
23. TWO WINGED VICTORIES.
24. WINGED VICTORY.
25, 26, 27. THREE FRAGMENTS.

Bas-reliefs from the Balustrade of the Temple of the Wingless Victory. At Athens, 407 B. C. Sumner bequest.

28. TWO OF THE THREE FATES. Eastern Pediment of the Parthenon. (From the British Museum.) Phidias. 438 B. C. Sumner bequest.
29. CASTOR AND POLLUX carrying off the daughters of Leucippus, King of Sicyon. Bas-relief on a sarcophagus in the Vatican. Sumner bequest.
30. THE VENUS OF MILO. (From the Louvre.) School of Scopas. 4th century B. C. *Athenæum.*
31. DIANA. (From the Louvre.) 3d century B. C.? *Athenæum.*
32. NIOBE AND ONE OF HER CHILDREN. (From the Uffizi Gallery.) Copy of an original by Scopas? Attic 4th century B. C. Sumner bequest.
33. APOLLO BELVIDERE. (From the Vatican.) School of Pergamus or Rhodes? 3d century B. C. *Athenæum.*
34. CARYATID. (From the British Museum.) Portico of the Caryatides. Athens, 406 B. C. Sumner bequest.
35. CAST OF THE PORTICO OF THE CARYATIDES. Athens. 406 B. C. Presented by Mr. George B. Dorr.
36. POTIDÆAN INSCRIPTION. (From the British Museum.)

Epitaph on Athenians who fell before Potidæa, B. C. 422. Sumner bequest.

37. Elgin Bronze Tablet. (From the British Museum) 5th century B. C. Sumner bequest.
38. Amazon. (From Dresden.)
39. Round Altar. (From Dresden.)

THIRD GREEK ROOM.

CASTS.

1. MASK OF A SATYR. (From Dresden.) Found at Pompeii.
2. THE POURTALES APOLLO. (From the British Museum.) 3d century B. C. Sumner bequest.
3. LAOCOÖN. (From the Vatican.) School of Rhodes. Sculptors, Agasander, Athenodorus, and Polydorus. 3d century B. C. *Athenæum.*
4. ANTINOUS. Bust of a colossal statue. (From the Lateran Museum.) Græco-Roman school. Reign of Hadrian, A. D. 117–138. *Athenæum.*
5. SOPHOCLES. (From the Lateran Museum.) School of Lysippus? 4th century B. C. Sumner bequest.
6. MAUSOLUS. (From the British Museum.) This statue stood on the top of the Mausoleum at Halicarnassus.
7. DEMOSTHENES. (From the Vatican.) Probably a copy of a bronze original by Polyeuctus. 4th century B. C. Sumner bequest.
8. COLOSSAL HEAD OF THE STATUE OF CASTOR on the Quirinal at Rome. 4th century B. C. *Athenæum.*
9. THE BARBERINI FAUN. (From Munich.) School of Lysippus. 4th century B. C. *Athenæum.*
10. APOTHEOSIS OF HOMER. (From the British Museum.) Sculptor, Archelaus of Priene. Time of Tiberius, A. D. 14–37.
11. HEAD OF APOLLO. (British Museum.)
12. TRIUMPH OF BACCHUS. (From the Villa Albani.) Sumner bequest.

13. The Vow of Berenice. (From the Villa Albani.) Sumner bequest.
14. Boy taking a Thorn from His Foot. (Capitoline Museum.) 4th century B. C.
15. Apoxyomenos. Athlete. (From the Vatican.) Lysippus. 4th century B. C. *Athenæum.*
16. Bust of a Colossal Minerva at the Vatican.
17. Æsculapius. (From the British Museum.) (5th century B. C. ?) Sumner bequest.
18. Discobulus in Repose. (From the Vatican.) Copy of an original statue by Naucydes. Fl. 420–416 B. C. Sumner bequest.
19. Discobulus. (From the Vatican.) Copy of an original statue by Myron. 5th century B. C. *Athenæum.*
20. Menander. (From the Vatican.) School of Lysippus. 4th century B. C. Athenæum.
21. Juno. (From the Villa Ludovisi.) Polycletus? 420 B. C.
22. Inopus. (From Florence.) 5th century B. C. Presented by Mr. Stephen H. Perkins.
23. Silenus and the Infant Bacchus. (From the Vatican.) Praxitelean type. *Athenæum.*
24. Crouching Venus. (Vatican.) 4th century B. C.
25. The Rondanini Medusa. (Munich.) 4th century B. C.
26. The Dying Gladiator or Gaul. (Capitoline Museum.) School of Pergamus. 3d century B. C. *Athenæum.*

ROMAN AND RENAISSANCE ROOM.

AROUND THE TOP OF THE WALL.

MARRIAGE OF NEPTUNE AND AMPHITRITE. (From Munich.) School of Scopas? 4th century B. C. Sumner bequest. Placed as a frieze on the wall over the door of entrance.

FRIEZE OF THE TEMPLE OF APOLLO EPICURIUS, at Bassæ, near Phigalia, in Arcadia. 24 slabs. (From the British Museum.) Victory of Theseus over the Amazons. Attributed to Alcamenes, 430 B. C. Sumner bequest. Placed as a frieze round the south and west sides of the room.

1. GREEK VASE. (From the Louvre.) By Sosibius, of Athens. 5th century B. C. Sumner bequest.
2. GREEK VASE. Sumner bequest.
3. THE ETRUSCAN ORATOR. (From the Uffizi.) Tuscan style; flourished between 2d and 3d century B. C. Sumner bequest.
4. BAS-RELIEF. BACCHIC PROCESSION. Three Bacchanalian figures and a panther. Found near Rome in 1776. (From the British Museum.)

5-26. 22 BUSTS of Roman Emperors. Cast from the originals at Rome and Naples. Presented by Dr. Jacob Bigelow.

27. JULIA, DAUGHTER OF AUGUSTUS. (From the Louvre.) Roman. 1st century of the Christian era? Sumner bequest.
28. AGRIPPINA THE YOUNGER. (From Naples.) Roman. Time of Nero, A. D. 54–68. Sumner bequest.

29. Four-sided Altar, or Pedestal of a Candelabrum. (From Dresden.) Sumner bequest.
30. Greek Vase, called "the Bacchanalian." (From the British Museum.) Sumner bequest.
31. Greek Vase. (From the Campo Santo at Pisa.) The Mysteries of Bacchus. Sumner bequest.
32. The Dancing Faun. Bronze found at the House of the Faun at Pompeii. (From Naples Museum.)
33. Hercules. (From a bronze in the British Museum.)
34. Greek Vase. (From the Villa Albani.) Sumner bequest.
35. Greek Vase. (From Naples.) Sumner bequest.
50. The Marriage of the Virgin. From the tabernacle at Or San Michele. Andrea Orcagna. 14th century. Presented by C. C. Perkins.
51. The Annunciation, from the Tabernacle at Or San Michele. Andrea Orcagna. 14th century. Presented by C. C. Perkins.
52. Trial Plate, made in competition with Brunelleschi. The Sacrifice of Isaac. Lorenzo Ghiberti. 15th century. Presented by C. C. Perkins.
53. Bas-Relief. Luca della Robbia. From a door in the Cathedral at Florence.
54. Singing Boys. Bas-relief made for an organ balustrade in the Duomo at Florence. Luca della Robbia. 15th century. Presented by C. C. Perkins.
55. Mercury. (From the Uffizi.) John of Bologna, born at Douai in Flanders, 1524, died 1628.
56. Bas-Relief. From the frieze of a tomb in the church of Santo Trinita at Florence. Giuliano da Sangallo. 15th century. Presented by C. C. Perkins.
57. Bas-Relief. Representing the miraculous restoration of a child to life. From the Casa di San Zenobio in the Duomo at Florence. (3 pieces.) Lorenzo Ghiberti. 15th century. Presented by C. C. Perkins.
58. Perseus and Andromeda. From the pedestal of the statue of Perseus at Florence. Benvenuto Cellini. 16th century. Presented by C. C. Perkins.
59. Head of David. (From the Bargello, Florence.) Michelangelo. Date 1504. Presented by J. B. Gould.

60. Day and Night. (From the tomb of Giuliano de Medici, at San Lorenzo.) Michelangelo. Date 1525–9. Athenæum.
61. Christ in the Sepulchre Supported by Angels. (From the South Kensington Museum.) Donatello ; born 1383 ; died 1466.
62–73. Twelve Angels. (From the high altar of the church of St. Anthony at Padua.) Donatello. 1440. Sumner bequest.
74. St. George and the Dragon. From the pedestal of the statue of St. George at San Michele, Florence. Donatello. 15th century. Presented by C. C. Perkins.
75. Bas-Relief, from a pulpit at Prato. Donatello. 15th century. Presented by C. C. Perkins.
76. St. Cecilia. (S. Kensington.) Donatello.
77. Savonarola. (Kensington.) Florentine work, 15th century.
78. Holy Family. (From the Royal Academy.) Sculptor, Michelangelo. Date 1504? Sumner bequest.
79. Cupid. (From the South Kensington Museum.) Sculptor, Michelangelo. Date 1497? Sumner bequest.
80. Madonna and Child. (From Florence.) Mino da Fiesole; born 1431; died 1485.
81. Madonna and Child. Mino da Fiesole. 15th century. Presented by C. C. Perkins.
82–87. Six Bas-Reliefs. By Jean Goujon b. 1515, d. 1575. From the Château d'Anet, built by Philibert Delorme. The façade is now in the Court Yard of the École des Beaux Arts at Paris.

HALL.—First Floor.

MARBLES.

Orpheus. By Thomas G. Crawford. *Athenæum.*

The First Inspirations of Columbus. By Giulio Monteverde, of Genoa. Presented by A. P. Chamberlain.

Will-o'-the-Wisp. Harriet Hosmer. *Athenæum.*

Copy of the Venus de Medici. *Athenæum.*

Carthaginian Girl. Horatio Greenough. Gift of Miss Joy. *Athenæum.*

Greek Girl. By Wolff. Gift of Miss Joy. *Athenæum.*

Hebe and Ganymede. By T. G. Crawford. Presented by C. C. Perkins.

M. F. A.

Bust of Chas. Sumner. By T. G. Crawford. Sumner bequest.

60 Fragments, consisting of torsos, heads, feet, hands, inscriptions, etc., antique and mediæval, purchased at Rome and set in the wall after the Roman fashion. Presented by C. C. Perkins.

Gobelin Tapestry of the 15th century, representing France crowned by Victory and attended by Minerva. The female figure to the left represents a conquered kingdom. The two to the left are prisoners. Signed I. Van Schorrel. Presented by Miss Deacon.

The famous manufactory of the Gobelin was founded at Paris towards the end of the 15th century by Jean Gobelin, a native of Rheims. In 1662 Louis XIV and his minister, Colbert, united in this establishment all the trades which were under the royal protection, such as potters, weavers, etc. Charles le Brun, the painter (born 1619, died 1690), was appointed its director in 1663. He furnished designs for many fine pieces of tapestry, which were surrounded by rich framework of fruits and flowers designed by Baptiste Monnoyer.

Landing of Staircase.

Cast of the Ariadne. (From the Vatican.) Middle of 4th century B. C.? Sumner bequest.

Upper Hall.

Cast of the Second Bronze Gate at the Baptistery at Florence. Lorenzo Ghiberti. 15th century. Sumner Bequest.

Virgil and Dante. Half figures in Bronze. By Henri de Triqueti, presented to the Museum by his daughter, Mrs. W. Lee Childe.

Marble Bust of Raphael. } *Athenæum.* Gift of T. H.
Marble Bust of Rubens. } Perkins.

201. Belshazzar's Feast. Washington Allston. *Athenæum.*

202. Titania's Court. An outline. By W. Allston *The heirs of W. Allston.*

204. King Lear. Benjamin West. *Athenæum.*

205. St. Peter delivered from Prison. W. Allston. *Dr. Hooper.*

207. Sta Maria della Salute and the Grand Canal, Venice. Jules Joyant.

208. Copy of a Landscape by Ruysdael and figures by Berghem. *Athenæum.*

209. The Golden Age. Luca Giordano. *Athenæum.*

210. The Ferry. Keerinckx. Presented by the heirs of the late J. A. Blanchard.

211, 212. L'Aller et le Retour du Marché. François Boucher. Presented by the heirs of the late Peter Parker.

213–264. Dowse Collection of Water Colors. Chiefly copies of the Old Masters. The titles and names of the artists are given. *Athenæum.*

21 Crayons, Sketches and Pastels. By J. F. Millet. Presented by Mr. Martin Brimmer.

A Slate Quarry in Wales. Water color. Mme. Bodichon. Presented by Col. T. W. Higginson.

Illumination in the style of Giulio Clorio, by Regamey père. Loaned by Felix Regamey.

PICTURE GALLERY.

Where Paintings are not the property of the Museum the name of the owner is printed in italics.

1. DEUX LANSQUENETS. E. Meissonier.
   H. P. Kidder.
2. LANDSCAPE. Michel.
   Mrs. Tappan.
3. LANDSCAPE AND CATTLE. C. Troyon.
   T. G. Appleton.
4. OX-TEAM. (Pastel.) C. Troyon.
   T. G. Appleton.
5. GOING TO SCHOOL. E. Frère.
   H. P. Kidder.
6. LANDSCAPE AND CATTLE. R. Bournier.
   H. P. Kidder.
7. LANDSCAPE AND MILL. E. Deshayes.
   Sumner bequest.
8. ROMAN PICTURE GALLERY. Pannini.
   Athenæum.
9. ST. SEBASTIAN. Copy of Guido.
   Athenæum.
10. SUMMER. Gustave Doré.
    Presented by Mr. Richard Baker.
11. COPY OF THE NOTTE OF CORREGGIO.
    Athenæum.
12. INTERIOR OF ST. PETER'S. Pannini.
    Athenæum.
13. PORTRAIT OF SIR CHARLES HOBBY.
    Attributed to Sir Peter Lely.
    Athenæum.
14. MISS HANNAH ADAMS. Harding.
    Athenæum.
15. LANDSCAPE AND FIGURES. Zuccarelli.
    Athenæum.
16. RICHMOND CASTLE. J. Constable.
    T. G. Appleton.

17. LANDSCAPE. Attributed to Gainsborough.
Sumner bequest.
18. DUCKS AND DUCKLINGS. J. T. Herring, Sen.
Sumner bequest.
19. GARDEN SCENE, with Poultry. Dutch.
H. Hunnewell.
20. PORTRAIT OF FRANKLIN. J. B. Greuze.
Athenæum.
21. LANDSCAPE. Attributed to Ruysdael.
Athenæum.
22. SEA PIECE. Adrian Van der Velde.
Presented by Stephen H. Perkins.
23. PORTRAIT, after Rembrandt.
Athenæum.
24. FAMILY PIECE. School of Rubens.
Dr. C. A. Bartol.
25. CUYP'S DAUGHTER. Cuyp.
Sumner bequest.
26. FRUIT PIECE. F. Van Huysum.
Dowse Collection, Athenæum.
27. STILL LIFE. Unknown. 1725.
Athenæum.
28. LANDSCAPE. S. Ruysdael.
R. Sullivan.
29. Ditto. Attributed to Hobbema.
Sumner bequest.
30. THE LACE-MAKER. Gerard Dow.
Sumner bequest.
31. WOMAN WORKING ON LACE, ATTENDED BY A NEGRESS. Attributed to F. Mieris.
Sumner bequest.
32. PORTRAIT. Holbein.
Sumner bequest.
33. TRUMPETER ON HORSEBACK. Peter Wouverman.
W. S. Appleton.
34. UNFINISHED PICTURE. Millet.
Presented by Martin Brimmer.
35. CAMP SCENE. (Unfinished.) E. Zamacois.
T. G. Appleton.

36. WOMAN MILKING. Millet.
Presented by Martin Brimmer.
37. LANDSCAPE. Jules Dupré.
H. P. Kidder.
38. Ditto. Jules Dupré.
H. Hunnewell.
39. GOATS AND FLOWERS. C. Troyon.
H. P. Kidder.
40. ITALIAN GIRL AND BABY. L. Bonnat.
H. P. Kidder.
41. CHILDREN. H. Merle.
H. P. Kidder.
42. PORTRAIT. Style of Rigavd.
Sumner bequest.
43. PASTORAL SCENE. Boucher.
N. Appleton.
45. GIRL AND COW. Bournier.
H. P. Kidder.
46. LANDSCAPE. N. Diaz.
H. P. Kidder.
47. Ditto. Th. Rousseau.
H. Hunnewell.
48. DANTE AND VIRGIL. Corot.
Presented by Quincy A. Shaw.
49.
50. LANDSCAPE. Corot.
T. G. Appleton.
51.
52. LANDSCAPE. Corot.
H. Hunnewell.
53. PORTRAIT OF A LADY. Cabanel.
H. Hunnewell.
54. ARAB CAMP. Delacroix.
H. Hunnewell.
55. ROCKS. Michel.
Q. A. Shaw.
56. AFTER THE STORM. W. Allston.
John Codman.
57. MOTHER AND CHILD. W. Allston.
Mrs. Gurney.

58. Cuirassier. Airy.
H. Hunnewell.

59. Sea View. Achenbach.
H. Hunnewell.

60. On the Landes. Daubigny.
H. Hunnewell.

61. Halt of Arabs. Fromentin.
H. Hunnewell.

62. Landscape with Nymphs Bathing. Corot.
(Unfinished.) Presented by Jas. Davis.

63. Cardinal entering a Church. Isabey.
H. Hunnewell.

64. Christ and the Centurion. Decamps.
H Hunnewell.

65. Madonna della Seggiola. After Raphael.
Presented by H. Galloupe.

66. Judith. After Cristofero Allori.
Athenæum.

67. Christ and the Woman of Samaria. Carlo Maratti.
Athenæum.

68. Hagar and Ishmael. Carlo Cignani.
Athenæum.

69. Landscape. Allston.
Mrs. S. Hooper.

70. Elijah and the Ravens. Allston.
Presented by Mrs. and Miss Hooper.

71. Portrait of Counsellor Dunn. Stuart.
M. Brimmer.

72. Portrait of Benjamin West. Stuart.
Athenæum.

73. The Evening Hymn. W. Allston.
Mrs. Hooper.

74. Portrait of a Lady. Ditto.
R. Sullivan.

75. Portrait of John Harris. W. Allston.
Painted when at College. Presented by Miss Harris.

76. Portrait of Mrs. Allston. Ditto.
Mrs. Eustis.

77. Landscape. Ditto.

78. PORTRAIT OF A LADY. Copley.
Mrs. Brimmer.

79. UNFINISHED PORTRAIT. Copley.
Mrs. Brimmer.

80. WASHINGTON. By Gilbert Stuart.
Athenæum.

"A letter of Stuart's which appeared in the New York *Evening Post*, in 1863, attested by three gentlemen of Boston, with one from Washington, making the appointment for a sitting, proves the error long current in regard both to the dates and the number of this artist's original portraits of Washington. He there distinctly states that he never executed but three from life, the first of which was so unsatisfactory that he destroyed it; the second was the picture for Lord Lonsdowne; and the third, the one now belonging to the Boston Athenæum. The finishing touches were put to the one in September, 1795; to the other, at Philadelphia, in the spring of 1796. This last, it appears by a letter of Mr. Custis, which we have examined, was undertaken against the desire of Washington, and at the earnest solicitation of his wife, who wished a portrait from life of her illustrious husband, to be placed among the other family pictures at Mount Vernon. For this express purpose, and to gratify her, the artist commenced the work, and Washington agreed to sit once more. It was left intentionally unfinished, and when subsequently claimed by Mr. Custis, who offered a premium upon the original price, Stuart excused himself, much to the former's dissatisfaction, on the plea that it was a requisite legacy for his children." — *Putnam's Magazine*, 1855.

81. MARTHA WASHINGTON. Stuart.
Athenæum.

82. JUDGE EDMUND QUINCY (1731–1788). Smibert.
Presented by the children of Hon. Josiah Quincy.

83. HON. JOSIAH QUINCY, JR. Stuart.
Presented by Miss Quincy.

84. COMMODORE HULL. Stuart.
Loaned by the Hull family.

85. A CIRCASSIAN. F. Duveneck.
Presented by Miss Hooper.

86. THE SEA SERPENT. E. Vedder.
T. G. Appleton.

87. THE SPHINX. B. Vedder.
M. Brimmer.

88. LANDSCAPE. B. Vedder.
Sumner bequest.

89. PORTRAIT. Ascribed to Tintoretto.
W. S. Appleton.
90. ST. JOHN'S RIVER. W. M. Hunt.
T. Wigglesworth.
91. HEAD OF A GIRL. W. M. Hunt.
T. G. Appleton.
92. THE SORTIE OF GIBRALTAR. Trumbull.
Athenæum.
93. LANDSCAPE. G. Inness.
T. G. Appleton.
94. VOTIVE WREATH. J. LaFarge.
Mrs. Gurney.
95. PORT OF SEVILLE. S. Colman.
T. Wigglesworth.
96. AUTUMN. J. Morviller.
N. Appleton.
97. MONTE MARIO. T. H. Hotchkiss.
T. G. Appleton.
98. SUNSET. W. M. Hunt.
T. G. Appleton.
99. FADING LIGHT. G. H. Boughton.
T. G. Appleton.
100. GIRL PICKING WATER LILIES. Eastman Johnson.
T. G. Appleton.
101. PORTRAIT. F. Duveneck.
Miss Boott.
102. HEARTS OR DIAMONDS. J. W. Champney.
T. Wigglesworth.
103. MT. DESERT. F. E. Church.
T. Wigglesworth.
104. LANDSCAPE. R. H. Fuller.
H. Hunnewell.
105. WINTER QUARTERS IN VIRGINIA. G. O. Lambdin.
N. Appleton.
106. TREES AND BROOK. J. F. Kensett.
T. G. Appleton.
107. A VENETIAN LADY TEASING A CUPID.
W. S. Appleton.
108. THE SCOURGING OF CHRIST. Giacomo da Ponte, called Il Bassano.
Q. A. Shaw.

109. The Kerchief of St. Veronica. Old Altar Piece.
N. Appleton.

110. A Pietà, with Paintings of Saints on Panels. Bartolommeo Vivarini. It is signed, and dated 1435.
Q. A. Shaw.

111. The Madonna and Child, from the San Sisto Madonna of Raphael. Copy by Moritz Retsch.
Presented by Stephen H. Perkins.

112. Cherubs. Sir Joshua Reynolds.
T. G. Appleton.

113. A Sibyl. Sophonisba Auguisciola.
Sumner bequest.

114. The Holy Family. Annibale Carracci.
Loaned by *Mr. George Walker*, of Springfield, Mass.

This picture, painted at Parma, when Annibale Carracci studied to imitate Correggio, was bought at Bologna from the Signori Conti. It was brought to this country about forty years ago.

115. Portrait of Himself by Bartolommeo Passerotti, dated on the back.
Mrs. Clementson.

116. Alexander and Thalestris. Le Brun.
J. G. Farwell.

117. Head of a Girl. Grimani.
Athenæum. Dowse Collection.

118. Portrait of Rembrandt by Himself. A copy.
Athenæum.

119. Chapeau de Paille. Greuze.
Athenæum. Dowse Collection.

120. Landscape, with Buildings, Figures, and Cattle. Nicholas Berghem.
W. S. Appleton.

121. Sea View, with Shipping. William Van der Velde.
W. S. Appleton.

122. The Trinity. Elsheimer
Sumner bequest.

123. Head of a Lion. Rubens.
T. G. Appleton.

124. Old Woman reading. Gerard Dow, 1632.
Said to be a portrait of the painter's mother.
W. S. Appleton.

125. Landscape by Moucheron, with figures by Adrian Van der Velde.
W. S. Appleton.

126. Eberhart, Count of Wurtemburg, mourning over the body of his son. Ary Schæffer.
Athenæum.

127. Portrait of a Burgomaster. Bartholomew Vander Helst. Originally in the Hermitage Palace, St. Petersburg. Given away by Catharine the Great.
W. S. Appleton.

128. Alexander and Diogenes. Le Brun.
J. G. Farwell.

129. Torrent in Norway. O. Achenbach.
H. P. Kidder.

130. Battle Piece. Van Hugtenburgh.
N. Appleton.

131. Flowers. M. Speeckært, 1811.
Athenæum. Dowse Collection.

132. Fishmarket and Shipping. A. Cuyp.
W. S. Appleton.

133. Guard Room. G. V. Eeckhout.
Sumner bequest.

LOAN ROOM.

TAPESTRIES.

The three magnificent specimens of tapestry loaned to the Museum by Mr. George O. Hovey, and once the property of King Louis Philippe, were saved from the fire which destroyed the chateau at Neuilly in 1848. They were purchased in Paris by Mr. Hovey, who brought them to Boston, where they were again saved from the flames in November, 1872. The dimensions of the two largest are 20 x 12, the third is 15 x 12. They represent Summer, Autumn, and Winter. They are supposed to be at least two hundred years old, though it is difficult to be precise about the date of arras hangings. They are what are technically called tapestries "*de haute lisse*," *i. e.* wrought on the upright or vertical frame which was substituted for the Saracenic low or horizontal frame (called "*basse lisse*") by the Flemish and French artisans in the fourteenth century.

The question is often asked as to how far such textile fabrics are the work of the hand. We quote from Dr. Rock's descriptive catalogue: "Tapestry is neither real weaving nor true embroidery, but unites in its working these two principles into one. It is not embroidery, though so very like it, for tapestry is not worked upon what is really a web, having both warp and woof, but upon a series of closely-set, fine strings. Though wrought in a loom and upon a warp stretched along a frame it has no woof thrown across those threads with a shuttle or any like appliance, but its web is done with many short threads, all variously colored, and put in by a kind of needle. With the upright as with the flat frame, the workman went the same road to his labors; but in either of these ways he had to grope in the dark a great deal on his path. In both he was obliged to put in the threads on the back or wrong side of the piece, following the sketch as best he could behind the strings or warp. As the face was

downward in the flat frame he had no means of looking at it to correct a fault. In the upright frame he might go in front, and with his own doings in open view on the one hand and the original design full before him on the other, he could mend as he went on, step by step, the smallest mistake, were it but a single thread."

THREE SPECIMENS OF FLEMISH TAPESTRY, formerly in the chateau at Neuilly, representing Summer, Autumn, and Winter.

SMALL TAPESTRY, woven at Arras in the early part of the 15th century, from a cartoon by an artist of the school of Raphael. It bears the arms of Cardinal Caraffa, and was presented by him to a church in Naples. Loaned by Sig. Auguste Castellani.

THE EIGHT PANELS OF OAK GILDED. Came from the Château Montmorency, and were subsequently built into the Deacon House. *Loaned by Mr. Harleston Parker.*

ON THE WALL AT THE RIGHT:—

MAJOLICA AND ROBBIA WARE.

In what is called Hispano-Moorish ware, we find the original source of this beautiful art-manufacture. Moorish potters were established in the island of Majorca (in the Tuscan dialect Majolica) at a very early period, and fabricated earthenware plates distinguished for the beauty of their metallic oxide glaze. They adorned them with Arabic patterns and fantastic animals. The oldest establishment of this sort of pottery was at Malaga, where it was introduced by the Arabs or the Moors, who perhaps derived the secret of making it from Persia. The Pisans, who conquered the Balearic Islands in the twelfth century, are said to have brought the manufacture of majolica to Italy from Majorca. In the fifteenth century it was chiefly made at Faenza, under the names of pietra or terra di Faenza, whence the French derived the name of "faïence" which they applied to it.

Unlike porcelain it is made of common clay, and being only vitrified upon the surface retains a certain degree of porosity. That which was covered with a plumbiferous glaze, silicate of lead, was called "Mezza Majolica." Thanks to the patronage of the Dukes of Urbino, the Majolica made at Urbino, Castel Durante, Pesaro, and Gubbio attained a high degree of perfection during the first half of the sixteenth century, after which it began to decline under the growing taste for porcelain. The names of such distinguished artists as Giorgio Andreoli of Pavia, sculptor and potter established at Gubbio in 1498, whose plates are distinguished for their beautiful, iridescent glaze; of Francesco Xanto da Rovigo, of whose artistic skill the plate No. 7 (signed and dated 1532) is an example; and those of Guido and Orazio Fontana, who worked for Guidobaldo, Duke of Urbino (1540–1560), are connected with the great manufactories above mentioned. The largest platter, No. 6 (subject, the Triumph of Bacchus), and the two richly adorned and painted bottles (gourdes), Nos. 8 and 9, are probably the work of Orazio Fontana.

The erroneous idea that Raphael made designs expressly for the Majolica of Urbino and Castel Durante (whence the name Raphael ware, often given to it) may have arisen from the fact that some of the designs were taken from his works, or, as has been conjectured, from the substitution of his name for that of Raffaelino del Colle, a painter who worked for Guidobaldo I. della Rovere.

There is little doubt that the great reverence felt for the name of Raphael has contributed to the preservation of many of these fragile treasures, which were greatly valued by the principal families of Urbino and the Romagna.

The Duke Alfonso d'Este, who was himself an amateur potter, contributed not a little to the general use of Majolica for domestic purposes by substituting it upon his own table for the plate which he was obliged to pawn to meet the expenses of the war which he and the Venetians waged with Pope Julius after the League of Cambray, in 1510. The Ferrarese factories were, for the most part, inactive from this time until 1522, when they again flourished, for we know

that the celebrated painters, Giovanni and Battista Dossi, made designs for them in 1524. Duke Alfonso then wrote to Titian to procure for him a number of pieces of Majolica from Murano. Among them were many Spezieria jars used to hold drugs. Of such jars we have specimens in Nos. 436 and 467, probably of Florentine manufacture.

No. 2 is an excellent example of the plates called "amatorii," or marriage plates. Upon these plates lovers caused the portraits of their betrothed to be painted, with such inscription as "Camilla bella," "Lucia diva," etc. etc., and sent them as presents, laden with fruits, sweetmeats, or confectionery.

We now come to the works of a celebrated artist who combined sculpture and painting with the Keramic art, and originated a new and beautiful branch of decorative art. This was Lucca della Robbia, one of the most eminent of the many great Florentine artists of the fifteenth century. After long practising as a sculptor he devoted himself to the discovery of a hard enamel which would give terra cotta the durability of marble, and after repeated failures at length attained the desired result about the year 1443. With the true feeling of an artist, Lucca long used a pure white enamel upon the figures which he modelled, and preserved their sculptural feeling by keeping color in his backgrounds and accessories. Thinking, however, that his works might, if more highly colored, be used as substitutes for fresco painting, he afterwards added other hues than pure blue and green to his palette, and began to color the flesh parts and draperies of his figures. His nephew, Andrea, carried this still further, and under his hands and those of his four sons the distinctive character of pure Robbia ware was gradually lost, until it became an enamelled picture not much above the level of wax-work. The difference between the art in its purity and its decline may be judged of by the "Madonna and Child" attributed to Lucca, and the "Madonna adoring the Infant Jesus," by Andrea or one of his sons. The first is a pure and charming work, which, though by no means one of his best, will give the visitor some idea of the great talent

of the artist and the plastic propriety of his work. The second will show him how, by overstepping the bounds which should separate painting from sculpture, a hybrid species of art was produced which had the merits of neither.

MAJOLICA.

1. Majolica Plate. Subject, a woman, with a drawn sword, about to slay a sleeping man. In the sky a deity in a chariot drawn by griffins. No mark. Attributed to Francisco Xanto. Lawrence collection.
2. Majolica Marriage Plate, with portrait and inscription. Iridescent glaze. No mark. Lawrence collection.
3. Ditto. Coat of arms. A crouching sphinx in the centre, supporting a shield with her paw. Rich border. Iridescent glaze. Lawrence collection.
4. Hispano-Moorish Ware. Iridescent glaze. Lawrence Collection.
5. Majolica Bowl. Yellow ground, and lines, with green ornaments. Lawrence Collection.
6. Majolica Plate. The triumph of Bacchus.

   Attributed to Orazia Fontana, painter to Guidobaldo, Duke of Urbino. (1540–1560.) Lawrence Collection.

7. Majolica Plate. Pyramus and Thisbe. Signed, F. X. AR., and dated 1532. Francisco Xanto Avelli de Rovigo. Made at Urbino. Lawrence Collection.

   Two lustre dishes by this artist brought £144 at the recent sale of works of art belonging to Prince Napoleon at Paris.

8, 9. Majolica Bottles (Gourdes), with richly ornamented handles and stoppers. Orazio Fontana (1540).

   A wood-cut of one of these bottles is given in Burty's "Chefs d'Œuvre des Arts Industriels," p. 84. £125 was paid for a majolica bowl by this artist at Prince Napoleon's sale. Lawrence Collection.

10. Dish. Bernard Palissy; born 1510, died 1580.
11, 12, 13. Spanish Majolica Plates. Loaned by Mr. J. W. Paige.

ROBBIA WARE.

Luca della Robbia. Madonna and Child. From the Campana collection. Presented by C. C. Perkins.

The Virgin Adoring the Infant Jesus. Andrea della Robbia. Campana collection. Presented by C. C. Perkins.

Adoring Madonna. Modern imitation. Presented by the Rev. Mr. Washburn.

CASE B.

PORCELAINS.

The collection, though not large, is rich, especially in specimens of Chinese art. It is loaned chiefly from the collections of Mrs. A. Burlingame, Mr. G. W. Wales, Mrs. W. B. Swett, Mr. D. O. Clarke, and Mr. Harleston Deacon. Especially noticeable are, in the first compartment,

Two old Ming Vases, loaned by Mrs. Swett, from the Heard Collection.

Two Vases, with Flowers in high-relief. G. W. Wales.

Altar Cup, white, very old and rare. G. W. Wales.

Jar, curiously mottled and painted. Miss Brewer.

In the second compartment: —

Imperial Dragon Vase, tall, green; an unique specimen of great value. D. O. Clarke.

Mottled blue Jar, red Dragon on lip. This exquisite specimen was given by Mr. Geo. B. Dorr.

Green Dragon Bowls. G. W. Wales.

Ming Jar. Gourd shape. Mrs. Burlingame.

In the third compartment, as in the first two, are many rare specimens of old China from Mrs. Burlingame.

The fourth compartment is filled with blue Nankin ware; the specimens on the middle shelf are of particularly fine color. G. W. Wales. The tall vase is loaned by Mrs. Swett. The exquisite teapot on lower shelf, Mrs. Burlingame.

The fifth compartment contains,

PERSIAN ware, and a French imitation of it. Given by Mr. Wales.

SÈVRES. Various specimens. G. W. Wales.

OLD ROUEN. G. W. Wales.

A copy, by Minton, of a HENRI DEUX salt-cellar. The original, of fabulous cost, is now in the S. Kensington Museum.

In sixth compartment,

ST. PETERSBURG, DRESDEN, BUEN RETIRO, and other porcelains of Continental make, and a variety of MAJOLICA specimens. Loaned by Mr. Wales.

In seventh compartment,

DELFT. Some exquisite pieces of WEDGEWOOD, one loaned by Miss Parkman, and various ENGLISH wares.

THE exquisitely delicate PLATE, "Pâte sur pâte," designed and decorated by Solon, at the MINTON Works, Stoke-upon-Trent, was one of a half dozen exhibited at Vienna. The others were bought for European museums. This was presented by G. W. Wales.

In the flat compartments in front, among others, are

ROSE CRACKLE CUP and Cover. G. W. Wales.

Set of Cups of OLD CHINA, RAISED FLOWERS. J. W. Paige.

GREEN DRAGON plate. Mrs. Burlingame.

SNUFF BOTTLES. Loaned by Mrs. Burlingame. The black one is of the 15th century.

Above the case are three fine specimens of CELADON, loaned by Mr. Wales and Mr. Clarke.

CASE C.

PAIR OF SÈVRES VASES, loaned by Mr. D. N. Skillings. Height, 36 inches; deep blue and gold decorations, with landscapes and figures in medallions.

Above is a group of DRESDEN China, presented by Mr. Sypher, of New York.

CASE D.

ANTIQUE MARBLE VASE, found in the environs of Naples. Roman. Time of Augustus? Bought at Paris by the Baron H. D. Triqueti. Loaned by the Athenæum.

JAPANESE CRYSTAL BALL. Loaned by Mr. Kidder.

13 RARE OBJECTS IN JADE (lapis nephriticus), one of the hardest substances known. The LARGE CUP, loaned by Mr. Kidder, probably cost the workman the labor of thirty years. Such cups are made in China as presents to government officials, and are never intended for sale.

PORCELAIN STATUETTE of a household deity. Loaned by Mrs. James W. Sever.

JADE CYLINDER. Loaned by Miss Brewer.

TWO BOWLS OF JADE from Mr. Kidder. Other pieces from Mrs. Swett, the Heard Collection, and Mr. D. O. Clarke.

BRONZE ELEPHANT. Chinese. Very old. Metal of a fine color, with splashes of gold. Loaned by Mr. Field.

BRONZE INCENSE BURNER. Loaned by Mrs. Burlingame.

BRONZE STATUETTE of a river god. Loaned by Mrs. Sever.

Ditto. Loaned by Mrs. Swett.

Ditto. Loaned by Mr. Clarke.

HORSEMAN AT A SHRINE UNDER MOUNTAINS. Curious old bronze. Loaned by Mrs. Swett.

LACQUER BOX. Loaned by Mrs. Jackson.

HAIR AGATE SNUFF-BOX, CORNELIAN do., MOSS AGATE CUP, AMBER COLORED AGATE CUP, CARVED CORNELIAN, CRYSTAL SEAL. Loaned by Mrs. Burlingame.

CASE E.

CLOISONNÉ ENAMEL.

LARGE JAR. Loaned by Mrs. Wadsworth, as also a box and two candlesticks.

JAR, resting on three animals of gilded bronze. Very fine work. Loaned by Miss Brewer.

Eleven pieces loaned by Mr. D. O. Clarke, three by Mrs. Swett, and three by the Athenæum.

STIRRUPS from the Summer Palace. Loaned by Mrs. Gurney.

VASE OF JAPANESE WORK. Loaned by Mrs. Gurney.

GROUP OF FIVE BIRDS. Loaned by G. W. Wales.

CASE F.

JAPANESE ART.

IN THE FIRST COMPARTMENT. — PORCELAINS AND EARTHENWARE, mostly modern. Chiefly noticeable are, on the upper shelf, OLD SATSUMA VASE, dragon in red and gold; the lip bends over, forming a fringe. PAIR OF VASES, procession of insects caricaturing a Daimio going to court. The lord, a butterfly, is mounted, soldiers precede, attendants bear the insignia of rank, while sombre-colored followers carry the provisions. On the next shelf — KIOTA VASE, A brilliant Cock. A curious VASE, BLUE AND WHITE, in shape of an expanded flower. HANGING-VASE for flowers, resembling a mediæval drinking-horn. Several fine specimens of EGG-SHELL PORCELAIN, presented by E. Cunningham. On bottom shelf, a fine HIBACHE, incense burner, Satsuma ware.

IN THE SECOND COMPARTMENT. — BRONZES, mostly modern. FIVE TEAPOTS of excellent design. VASE decorated with grasses on which the dewdrops glisten. HANGING FLOWER VASE, half moon shape, inlaid with silver. TRAY, inlaid silver, and TRAY of lotus-leaf shape. HELMET, sun, moon, dragon, etc., inlaid in gold and silver; several heavy dints show that it has seen service. WOOD CARVING, a Gourd with a Snail.

The TALL VASES in this and the adjoining compartment are of the best of modern chiselling.

THE HANGING PAINTINGS — a flight of storks, and a number of turtles on the shore, are admirable specimens of old work.

The articles above enumerated, with others, are part of a collection made in Japan by Dr. Geo. R. Hall, a long-time resident in the East. Contributions for their purchase for the Museum are desired.

Sword and Four Pieces of Brilliant Embroidery, loaned by Dr. W. S. Bigelow.

Box of Lacquer, ancient, and of the very best workmanship. Loaned by H. P. Kidder.

Bowl Highly Ornamented, inlaid with mother-of-pearl, shells, steel, ivory, and tortoise-shell. Loaned by H. P. Kidder.

Lacquer Boxes, loaned by J. W. Paige, Mrs. Swett, and D. O. Clarke,

Three Pieces of Dinner Service in Lacquer, from the Heard Collection.

In Sixth Compartment Fine Bronze Vase, the body cut in wicker pattern, in high relief; a bird fighting with a snake. Loaned by Dr. W. S. Bigelow.

Pair Kioyaki Vases, eagle and pine; fine crackle. Loaned by G. W. Wales.

Green Vase, dragon of the sea. Chas. G. Loring.

Dog, Carved Wood, by an eminent artist. Dr. W. S. Bigelow.

A Number of Curios in ivory and wood. Mrs. W. B. Swett.

Satsuma Jar, — fine work. J. W. Paige.

Above the case: —

Bronze Tank. Metal of fine color; dragon-head handles. Chas. G. Loring.

Pair Satsuma Jars. The fiery dragon in high relief in gold; figures of Yamato Taki No Mikoto, prince-warrior of old Japan, and his wife, Tachibana Hime. Ground richly shaded with gold. On cover the conventional Chinese lion, Kara Shishi. — Old and highly valuable. Loaned by G. W. Wales.

Cabinet, inlaid wood. Q. A. Shaw.

CABINET, inlaid with mother-of-pearl on doors, the inside richly inlaid with woods in various patterns. Presented by F. Amory and G. A. Goddard.

ON PEDESTAL IN CENTRE OF ROOM G.

BRONZE ELEPHANT supporting a column, a very fine old bronze. Loaned by Dr. W. S. Bigelow.

CLOISONNÉ LAMP, Japanese. Loaned by Dr. W. S. Bigelow.

BRONZE CRANE. Japanese. Athenæum.

BRONZE GONG, inlaid with dragons in gold. Fine, bold work; the inscription records that it was made over a century ago of a parcel of coins found in a half-corroded state and then several centuries old. The tone is deep and sonorous.

PAIR BRACKETS, STONE, from a Chinese Temple. Loaned by J. F. Hunt.

CASES H AND I.

LACES.

A RICH COLLECTION, mostly of the XVIth, XVIIth, and XVIIIth centuries. Loaned by Mrs. Gardner Brewer and Mrs. G. W. Wales.

CASE J.

MEDALS AND BRONZES.

FRONT OF A BRONZE CASKET. On either side of the central medallion, which contains a head, is a Centaur bearing a woman on his back. Italian. XVth century. Loaned by C. C. Perkins.

BRONZE PLAQUE. Half figure of a woman. Modern imitation of a XVth century Italian work. Loaned by C. C. Perkins.

MEDAL. Portrait of Sigismund Pandolfo Malatesta, Lord of Rimini. Inscription around the head, *Sig. Pand, de Malatestis pro Ecclesiae Capitaneus.* Reverse. A castle. Inscribed, *Castellum Sigismondum Ariminense.* MCCCCXLVI. Loaned by C. C. Perkins.

MEDAL. Obverse, with profile head and this inscription: *Sig. Pand Malatestis pro Ecclesiae Capitaneus Genealis.* Reverse. Female figure holding a broken column, seated upon two elephants. MCCC.

Ditto. Isotta da Rimini. *Isotte Ariminensi forma et virtute Italiae decori opus. Matthei de Pastis,* MCCCCXLVI.

Ditto. Carolus Gratus, "*miles et comes Bononiensis.*" Opus Sperandei. Reverse. Two knights, one on horseback, the other kneeling before a crucifix.

Ditto. Mahomet II. 1481. Reverse. Opus Constantii.

Ditto. Johanna Albizza, *uxor Laurentii de Tornabonis.* Reverse. A seated female figure.

Ditto. San Bernardino of Siena. Inscription: "*Coepit facere et postea docere.*" Reverse. Christian monogram in a flaming circle. Opus Antonio Marescotto of Ferrara.

Ditto. F. Mignanelli. Bolognese Bishop. Reverse. A globe floating in the water with a serpent climbing upon it. Motto: *Lachrimarum fluctus et amoris.*

Ditto. The Marquis Lionello d'Este. Reverse. Triple face and emblems. Opus Pisani pictoris.

Ditto. The Greek Emperor John Palæologus, who attended the council held by Pope Eugenius IV, at Florence, A. D. 1439. Reverse. Two men on horseback. Opus Pisani pictoris.

ONE GOLD ALEXANDER. Loaned by Mrs. Geo. Hurter.

GOLD MEDAL presented to Captain Daniel P. Upton by the British Government in 1845. Given to the Museum by the late George B. Upton, Esq.

THREE MEDALS awarded to a juryman at the Exhibition at Paris. Loaned by C. C. Perkins.

37 CASTS OF MEDALS. Presented by C. C. Perkins.

94 FRENCH, ITALIAN, AND ENGLISH MEDALS Reproductions from the Soulages Collection, South Kensington.

CASE K.

MALACHITE BOX presented to Mr. G. V. Fox, Assistant Secretary Navy, by the Russian Government. Loaned by Mr. Fox.

SILVER GILT BOX, once a present from Napoleon to Josephine. Made with other articles for the toilet table by Odiot of Paris. Presented by Miss Salome J. Snow.

IMITATIONS of the most celebrated diamonds. Loaned T. H. Gaffield.

SNUFF-BOX, and copy of the palette of Gilbert Stuart.

CASE L.

GERMAN AND VENETIAN GLASS.

A box containing four pieces of finely engraved glass. German? Loaned by Mrs. Wadsworth.

A bowl with ornaments colored, gilded, and in relief, bought at Prince Napoleon's sale.

18 pieces of old Venetian glass. Loaned by Mrs. Wadsworth.

An old Venetian drinking glass. Ditto.

3 pieces of German glass, colored. Loaned by G. W. Wales.

1 cup highly colored Venetian glass. Loaned by G. W. Wales.

CASE M.

MISCELLANEOUS OBJECTS.

SPOON, with mother-of-pearl bowl and handle of rock crystal. Eighteenth century. Loaned by Mrs. Bruen.

SMALL SILVER PLAQUE from the outside of a missal. Saint praying. Repoussé work. Loaned by C. C. Perkins.

Piece of Stucco Ornament from the Alhambra. Loaned by C. C. Perkins.

Two Copper Rings. Lacustrine, found in the Lake of Neuchatel. Presented by Dr. Bowditch.

Specimen of Paper used in the English Records from a volume of Bordeaux wine-accounts, A. D. 1326. Presented by C. A. Cole, Esq.

Bronze Lamp. Early Christian.

Statuette of King Arthur of England. Copied from the statute belonging to the tomb of Maximilian at Innspruck, by a Tyrolese wood-carver.

Box-Wood Cross. Open-work carving. Byzantine.

Persian Mirror Case.

St. James of Compostella. Ivory statuette. XVth century. Spanish. Property of the Museum.

Madonna and Child. Ivory statuette. Beginning of XIVth century. School of Giovanni Pisano.

An Eraser. XVth century. Italian. In illuminated MSS. a scribe is often represented as using the pointed ivory handle of such an instrument, to hold the page down firmly with his left hand, while writing or painting. The metal blade served to erase any blot or verbal error, if such occurred.

Topaz Seal from Nineveh. Loaned by Mrs. George Hurter.

Two Arabic MSS. portions of the Koran. Purchased at Broussa in 1829. Loaned by C. C. Perkins.

Choir Book of the XIV Century. Italian. Loaned by C. C. Perkins.

A volume of beautifully colored drawings of antique glass in the collection of M. Charret at Paris.

CASE N.

Russian Samovar. Presented by the Grand Duke Alexis to a lady of this city.

Silver Ornaments of a Cross. Spanish. By Juan Arpez. Loaned by J. W. Paige.

A Carriage Watch. German. Loaned by J. W. Paige.

ELECTROTYPES

From objects in the South Kensington Museum.

The Martelli Cup. By Donatello. 15th century.
Iannitzer Cup (silver).
German Beaker (gilt).
Cellini Tazza (gilt).
Bedford Tankard (gilt).
Bas-relief (silvered). By Jean Goujeon. 16th century.
Tazza, Meleager and Adonis (gilt).
Six Salt Cellars (gilt).
Pyx (gilt).
Bas-relief of the Entombment (bronze).
Venetian Salver.
Cast of the Milton Shield.

CASES O AND P.

EMBROIDERIES.

A rare collection of Embroideries from Herzegovina; mostly worked for bed-covers; handed down from mother to daughter for generations. Loaned by Dr. W. S. Bigelow.

Spanish Chasuble. Jatca arms (four Moors' heads). Loaned by J. W. Paige.

Chinese Embroidery, rare and fine, from the Summer Palace. Loaned by Mrs. W. B. Swett.

Pillow Case of fine needle-work, embroidered in colored silks. Venetian.

CASE R.

ENAMELS.

Three Specimens of Limoges Enamel, purchased at Paris by the late Baron de Triqueti, loaned by the Athenæum.

1. Pitcher (Aiguière) made by Leonard de Limoges (born 1532, died 1574).

2. A very beautiful hollow plaque made by Jean Courtois (fl. 1568). Subject, Goliath going forth to Battle. Enamels of this kind are called "su-paillon or clinquant," from the gold or silver leaf placed under certain parts of the draperies and accessories. The metal shining through the translucid enamel produces great brilliancy of effect.

3. A plaque by Nardon Penicaud (fl. 1550). Subject: The Descent from the Cross.

4. Also, CÆSAR AND VESPASIAN, Limoges Enamels. Sumner bequest.

CASE S.

SILK TEXTILES AND EMBROIDERIES.

Collection made by Alessandro Castellani, of Rome. Bought from the T. B. Lawrence Bequest. Loaned by the Athenæum. Nos. 1, 3, 4, 5, 10, *and* 11 *are hung in the Lawrence Room.*

1. HANGING OF RUBY VELVET, with ornaments embroidered in color, having in the midst a shield upon which the Presentation in the Temple is represented in needle-work with gold thread and colored silks. Italian work of the end of the 16th century.

3, 4. Two others, but smaller, with children supporting the shield; end of the 16th century.

5. ALTAR COVERING, of crimson velvet, having in the midst the figure of a saint, embroidered in gold thread and silk within a civic crown. The entire field of the altar-covering is covered with rich arabesques in gold. Italian work of the beginning of the 16th century.

6. SMALL TUNIC of crimson velvet, with embroidery like that of No. 5, and two busts of saints in color; same date.

7. SMALL ALTAR COVERING, of blue silk and gold, with very beautiful arabesques. Italian. 16th century.

8. COVERING, of emerald-colored velvet.

9. COPE, of red silk and gold, richly arabesqued. Italian. 16th century.

10. Small Altar Covering, of red stuff, with beautiful arabesques "appliqué" in yellow and gold. Italian. 16th century.
11. Another, of cut velvet, red color, with arabesques. Italian. 15th century.
12. Covering, of gold brocade, with brightly-colored flowers and leaves in silk. Italian. 17th century.
13. Altar Covering, of violet-colored cut velvet, with fine arabesques. Italian. 16th century.
14. Stole, of cut velvet, with violet-colored designs upon a yellow ground. Italian. 16th century.
15. Large Bed Cover, for a nuptial couch, of green damask, with border embroidered in bright colors. Italian, 17th century.
16. Stole, of cut velvet, with red arabesques on a gold ground. Italian. 16th century.
17. Another, of red silk and gold, with the Barberini bees, and a belt beautifully embroidered in gold thread. About 1595.
18. Another, of red stuff and gold, with fine arabesques and the arms of Cardinal Pamphili. Italian. 17th century.
19. Baptismal Covering, of cut velvet, with red flowers on a gold ground. Italian. 16th century.
20. Stole, of cut velvet, with yellow palms on a violet ground. Italian. 16th century.
21. Ditto, of a very beautiful material, red silk and gold. Italian. 16th century.
22. Large Cope, of silken stuff, with superb arabesques in violet and gold. Italian. 16th century.
23. Silk Altar Cloth, gray and white, with gold and silver flowers. Italian. 17th century.
24. Stole, of a white stuff, with embroideries in gold and colored silks. It bears the arms of Cardinal Altieri. Italian. 17th century.
25. Vest, of cut velvet, with red flowers on a gold ground. Italian. 17th century.

26. Altar Cloth, with fine embroidery of flowers and birds in gold and silver thread and silk brilliantly colored; in the midst is a coat of arms with a crown embroidered in relief. Italian. 17th century.
27. Covering, of gold cloth, with two coats of arms of Pope Orsini and Cardinal Anguillara. 16th century.
28. Stole, of green stuff, with rich arabesques and flowers embroidered in gold and silk. Italian. 17th century.
29. Covering, of violet silk, embroidered in gold. Italian. 18th century.
30. Cope, of cut velvet, green on green. Italian. 16th century.
31. Letter Pouch, with embroideries of silk and gold. Italian. 17th century.

PHOTOGRAPH ROOM (third story).

The circular stairs lead to a room in which are exhibited a series of Braun's photographs from drawings by the old masters. Also a number of the chromo-lithographs published by the Arundel Society. Loaned by the Athenæum.

LAWRENCE ROOM.

FITTINGS IN CARVED OAK, of the sixteenth century. English. Consisting of upper and lower panels, ceiling, mouldings, cornice, brackets, pendants, pilasters, carved figures; six bas-reliefs representing the history of the Prodigal Son; a pair of gates; and nine portraits on panels. Over the Mantel are those of Henry VI and Elizabeth of York, wife of Henry VII. Over the east door are those of Henry VIII, Edward VI and Cardinal Woolsey, copied from Holbein. Opposite are Elizabeth, Essex (?), and Leicester.

Purchased in London at Mr. Wright's, in Wardour Street, in 1871, by Mrs. T. B. Lawrence, and presented to the Museum.

The mantelpiece is a modern reproduction.

AN ITALIAN CHEST, OR CASSONE, of carved oak, 16th century. Presented by Mrs. Lawrence.

Such chests, often decorated with paintings by eminent masters, were used for the preservation of wearing apparel.

SCULPTURED WOOD.

Collected by A. Castellani. Athenæum. Nos. 2, 17, and 19 are placed over the case on the south wall of the Loan Room.

1. MARRIAGE CHEST, of the 16th century, to contain a bridal trousseau. It is adorned with allegorical bas-reliefs, caryatids, and marine monsters. The background is gilded and punctured. Italian work.
2. CABINET, of fine style. 16th century. Italian work.
3. BAS-RELIEF, with many figures sculptured by Tasso of Florence. 16th century.
4. FIVE FRAGMENTS OF A PIECE OF FURNITURE, representing children and arabesques. Italian. 16th century.

5. Coat of Arms, supported by children carrying a bas-relief of little figures. Italian. 17th century.
6. Marriage Chest of 14th century, with incised and inlaid (certosine) work. Venetian.
7. Small figure of an Old Man, by Giovanni da Nola. 1600.

8 and 9. Caryatides, by Giovanni da Nola.

10. Monk's Folding Chair. 14th century.
11. Writing Case, decorated with Certosina work. Italian. 15th century.
12. Charity; small Venetian group of the 17th century.
13. Small Model of an Altar. Intaglio, in wood. Italian. 15th century.
14. Holy Water Vase, gilded. Venetian. 17th century.
15. Three Masks. Italian. 16th century.
16. Two Masks and two Caryatids, with slight gilding. Italian. 16th century.
17. Ebony Table, with ivory inlays of superb designs. Italian. 16th century.
18. Frame, with chimeras, birds, and arabesques painted in many colors. In the midst a picture represents the Madonna and Child. By Barili of Siena.
19. Cradle, with the Orsini and the Anguillara arms, covered with friezes and arabesques, slightly gilded. Italian. 16th century.

ITALIAN BRONZES OF THE RENNAISSANCE PERIOD.

Collected by Sig. Castellani. Athenæum.

1. Gilded Processional Cross, with figures and rich ornaments. 15th century.
2. Gilded Reliquary, of Venetian style, in shape of a bell. 15th century.
3. Salt Cellar, of enamelled copper, white and blue, with gold ornaments. Venetian. 15th century.
4. Small Bucket, of the same style and time, with white and green enamels.
5. Ditto, but larger.

6. Gilded Cross, with triangular base and translucent enamel on silver. Decorated with arabesques in "criblé" work. Italian. 16th century.
7. Gilded Chalice, with six transparent enamels and a silver cup. Italian. 15th century.
8. Gilded Reliquary, shaped like a temple, with four caryatids. Italian; end of 16th century.
9. Small Polygonal Temple, with six colonnettes and a cupola with pierced ornaments. A watch or compass case. 16th century.
10. Gilded Reliquary, with foot and little cupola of Venetian style. Inscription in enamel, with the name of St. Lawrence. Italian. 15th century.
11. Gilded Votive Crown, with silver pearls, niellated bands, adorned with gems and colored glass. Inscribed with the names of the donors. Italian. 16th century.
12. Gilded Watch Case, with very elegant pierced ornaments. 16th century.
13. Ditto, smaller.
14. Case to hold the Eucharist. On the corner a bas-relief representing the Last Supper. 15th century.
15. Gilded Cup, with three busts of saints and of Christ, adorned with elegant arabesques and embossed work. Italian. 15th century.
16. Gilded Reliquary, with rich leaf work. Venetian style. 15th century.
17. Chalice of Silver, gilt, covered with coral ornaments in relief. Italian. 17th century.
18. Goldsmith's Plaque. In the midst a Roman triumph and about it a hunt. Italian. 16th century.
19. Ditto. Cupid asleep. Italian. 16th century.
20. A Pelican. 16th century.
21. Goldsmith's Plaque, with beautiful arabesques. 15th century.
22. Another gilded. Madonna and Child, flanked by two angels. Italian. 16th century.
23. Another. Christ crucified. Grandiose and fine composition. Italian. 15th century.

24. Gilded Vase, with two handles and chiselled in relief. 17th century.
25. Bust of the Saviour. The left hand rests upon a globe, the right gives the benediction. The beard and hair are gilded, as are also the fringe of the robe and the surface of the globe. Very fine. Italian work of the 16th century.
26. Polygonal Reliquary, gilded. Venetian style. Cover of rock crystal. The stand is adorned with fine "sgraffite." Italian. 15th century.
27. A gilded Lock, with figures, trophies, and the arms of the Orsini in relief. Italian. 16th century.
28. Copper Vase of a very beautiful form, covered with chiselled arabesques in relief. Italian. 16th century.
29. Bust of the "Ecce Homo," gilded, in relief on a background of white and black jasper. The ebony frame is adorned with stone cameos, lapis lazuli, and applied work of gilt metal. Florentine work of the 17th century. From the Medicean workshops.
30. Table Clock, in the form of a little temple, with chiselled ornaments in relief. Italian. 17th century.

CABINETS.

Large Boule Cabinet. Seventeenth century. Italian.

At the close of the sixteenth century, carved furniture gave place to furniture decorated with inlays of different colored woods (Marquetrie, Intarsia), marbles, and other stones; or metal on wood or tortoise-shell, called Boule or Buhl, after Boule, who brought this sort of work to perfection in France under Louis XIV.

Ebony Cabinet inlaid with colored marbles. 16th century. Italian. Lawrence bequest.

Small Boule Cabinet, decorated with ornaments in brass. Italian. Lawrence bequest.

Two Negro Boys; colored and gilded. Venetian. Presented by Mrs. Lawrence.

An Old Friesland Sled. The colored Bas-relief represents Solomon and the queen of Sheba. Presented by Mr. E. W. Hooper.

Two Spanish Cabinets. Loaned by Mr. E. B. Russell.

ARMOR.

Twenty-eight Pieces of Oriental Armor. The damascene work (steel inlaid with precious metals) upon many of these exquisite examples of Eastern skill is of the utmost beauty.

A Toledo Rapier with inlaid hilt, and an Italian cross-bow. Lawrence bequest.

Rapier of time of Charles V. Loaned by Mr. E. B. Russell.

ENGRAVING ROOM.

THE GRAY COLLECTION OF ENGRAVINGS, made by the late Francis C. Gray. Loaned by Harvard University.

A number of prints are exhibited in Stalls; these will be changed from time to time. When the collection is arranged and catalogued, opportunity will be given to students, on making appointment with the curator, to examine it more particularly.

The ENGRAVINGS bequeathed by Mr. CHARLES SUMNER are hung upon the walls.

CARTOON.

CHRIST THE HOPE AND SUPPORT OF THE AFFLICTED. Paul Delaroche. See Isaiah, ch. 41, v. 13. "For I, the Lord thy God, will hold thy right hand, saying unto thee, Fear not; I will help thee."

The first drawing of this composition was made at Eisenach, in 1847, and given by the artist to the Duchess of Orleans. In 1851 Delaroche painted a sketch from a tracing of the original drawing (6 x 8 inches), which was purchased at the sale of his works at Paris in 1857 for $1,550, and is now in the Belmont Gallery at New York. At the time of his death, Delaroche had begun to put the composition upon canvas, figures life size. Property of the Athenæum.

THE LOST SOUL. An original drawing by Michelangelo. Formerly in the collection of Sir Thomas Lawrence. Engraved by Sharpe. Loaned by C. C. Perkins.

THE INTERIOR OF ST. PETER'S. Sepia drawing. Amici. Loaned by C. C. Perkins.

THE FINDING OF MOSES. Drawing from the fresco by Raphael in the Loggie of the Vatican, by Luigi Travalloni. Loaned by C. C. Perkins.

NINE SPECIMENS OF CHINESE ENGRAVING. Presented by Mr. A. A. Hayes, Jr.

M.F.A.